





*Što afirmirati? Kako izvoditi?* zajednički je projekt Centra za dramsku umjetnost (Zagreb), Nacionalnog plesnog centra (Bukurešt), Maske (Ljubljana), Tanzquartiera (Beč) i Allianz Kulturstiftung. Afirmira situacije i načine povijesnog pojavljivanja koreografskog mišljenja u neinstitucionalnim uvjetima, odnosno istražuje načine kojima je ples razvijao specifične strategije samoorganizacije, samoedukacije i političke aktivacije. Povijest plesa ovdje ne shvaćamo kao institucionalnu povijest s razvijenim bijelim područjima i crnim točkama, što se itekako (dovoljno sumnjivo) približava geopolitičkom mapiranju zapadnog svijeta. Ono što nas zanima jest upravo ona 'drugačija povijest', koju Derrida definira kao "povijest paradoksalnih zakona i ne-dijalektičkih diskontinuiteta, jednu povijest apsolutno heterogenih područja, nesvodljivih pojedinačnosti, nečuvenih i neproračunljivih spolnih razlika...". Ono što treba učiniti jest drugačije mapirati prostore i artikulaciju tijelâ te razotkriti povijest događaja i afirmacija plesa kroz druge forme. Takva povijest može pokazati da je povijest plesa u Istočnoj Europi postojala cijelo vrijeme, ali kao područje materijalne, tjelesne tranzicije žanrova i priznatih formi.

*What To Affirm? What To Perform?* is a joint project of the Centre for Drama Art (Zagreb), National Dance Center (Bucharest), Maska (Ljubljana), Tanzquartier (Vienna) and Allianz Kulturstiftung. It affirms the situations and mechanisms of historical presence of choreographic thinking in a non-institutional environment, researching the ways dance established specific strategies of self-organization, self-education and political activation. The history of dance is not understood here as an institutional history with its developed white areas and black spots, which comes very (suspiciously enough) close to the geopolitical mapping of the Western world. What interests us is precisely this 'different history', which Derrida defines as the "history of paradoxical laws and non-dialectical discontinuities, a history of absolutely heterogeneous pockets, irreducible particularities, of unheard of and incalculable sexual differences...". What should be done is to map the spaces and the articulation of bodies differently, to disclose the history of events and the affirmations of dance through other forms. Such history can reveal that the history of dance in the East has existed all the time, but as the domain of material, bodily transition of genres and recognized forms.



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100 Tomislava Gatočca u rekonstrukciji Olivera Frljića, Beč, svibanj 2009, photo: Angela Bedeković

# 100

Oliver Frljić



Tomislav Gotovac izveo je akciju *100* 12. svibnja 1979. u sklopu X. Muzičkog biennala u Zagrebu. Posebnost ove Gotovčeve akcije jest u tome da je bila naručena od strane uprave jedne institucije, te da je postojao precizno razrađen scenarij po kojem je akcija izvedena.

Dvadeset godina kasnije, 30. svibnja 2009. u Beču je unutar projekta "Instruktionen verraten" (prevedena na engleski kao "Giving (Up) Instructions") koji je realiziran u sklopu dvogodišnjeg projekta "What to affirm? What to perform?", napravljena rekonstrukcija ove akcije. Programatorice Martina Hochmuth i Krassimira Kruschkova cjelokupni projekt zamislile su kao istraživanje manifesta, programa i oblika notacije kroz specifičnost njihovih instrukcija.

Gotovčeva akcija *100* nametnula se kao logičan izbor unutar ovog koncepta jer se nalazila točno na onom sjecištu umjetničkog i političkog koje su Hochmuthova i Kruschkova zazivale: "U žarištu interesa ovog projekta je istraživanje manifesta, programa i oblika zapisa poput onih nalazimo u specifičnim, preskriptivnim uputama, ali i suvremeni umjetnički i politički status uputstvenog, koje priču/priče čita samo kroz cezure njihovog bilježenja kako ih ne bi dalo. Dati uputstva u dvostrukom značenju značenju odavanja i zadavanja onda bi bilo: pronaći njihove mehanizme i, istodobno, opetovano prekršiti njihovu preskripciju." Uz rekonstrukciju Gotovčeve akcije *100* koja je napravljena pod nazivom *100+1=1+100*, u sklopu ovog projekta predstavljeni su i drugi radovi koji su se bavili davanjem/odustajanjem (od) instrukcija kao specifičnom izvedbenom politikom: *White Spot on a Darkroom* Chrisa Haringa, *Life [in Progress]* Janeza Janše, *Walking Performance* Same Gosarića, *Autodomestication* Krōōt Juurak, *Tanzstück #3: Doppel / Solo / Ein Abend* Aurenta Chétouanea, *Konsequenzen: Rhythm is it... Deufert+Plischke i Thirty-Nine Or So To Do* Tima Etchellsa.

Istraživanje koje je prethodilo mojoj rekonstrukciji akcije *100* baziralo se na tri izvora. Prvi je predstavljao sam scenarij, objavljen u časopisu za arhitekturu *Čovjek i prostor* (1981.), te pretisci novinskih prikaza same akcije doneseni u istom broju časopisa. Drugi izvor su bili razgovori s Tomislavom Gotovcem kroz koje sam, uz autentično svjedočenje i faktografsku građu, pokušavao otvoriti i pitanje smisla, značenja i funkcije rekonstruiranja njegove akcije u današnjem kontekstu, osobito s obzirom na činjenicu da se rekonstrukcija radila u Beču, također kao narudžba jedne institucije (Tanzquartier Wien), ali institucije koja primarno, za razliku od Muzičkog biennala, koji je bio naručitelj originalne akcije, operira u polju plesa. Treći izvor predstavljao je video same akcije koji su snimili Silvestar Kolbas, Daniel Ridički, Fedor Vučemilović i Boris Popović. Iako je Gotovac u razgovorima tvrdio da ga je prvenstveno zanimalo istraživanje zvuka, zanimljivo je da na ovoj video snimci, kao autentičnom dokumentu, zvuka nema. Ovakva medijalizacija koja je, bez obzira na tehničku mogućnost, u bilježenju izostavila ono što je po Gotovcu bilo esencijalno za cijeli projekt, u mom slučaju je odredila i mišljenje rekonstrukcije. Kroz nju se postavlja pitanje je li moguće reprezentaciju forme originalne akcije dati vidljivost onim stvarima koje su u njoj doživjele diskurzivnu, izvedbenu i političku marginalizaciju ili nevidljivost. Kao što se video fokus iz domene istraživanja zvuka prebacuje na specifičnu koreografsku kvalitetu Gotovčeva rada, povećava njezinu vidljivost, te je dovodi u polje određenja koje sintagmi socijalna koreografija daje Andrew Hewitt: "Moja metodologija "društvene koreografije" proizlazi iz pokušaja promišljanja načina na koji estetsko funkcionira u samom temelju društvenog iskustva. Pojam društvena koreografija rabim kako bih označio tradiciju mišljenja u društvenom poretku koji svoj ideal pronalazi u sferi estetskog te nastoji taj poredak upisati izravno na razini tijela.",<sup>1</sup> tako je i moja rekonstrukcija akciji *100* pokušala učiniti vidljivim pripadajuće procedure odlučivanja i njihovu izvedbenu reprezentaciju, kao i prostor u kojem je moguće kreativno strukturirati želju za decentraliziranim modelom odlučivanja. Kao što ću kasnije pokazati, ovaj decentralizirani model odlučivanja vezan je prvenstveno za vidljivost stotine izvođača i s obzirom na njih, objektivirajuću politiku originalnog performansa.

U kontekstu različitih medijalizacija Gotovčeve akcije *100*, načina na koji su one odredile mišljenje njezine rekonstrukcije, te statusa same rekonstrukcije koja je istovremeno i re-dokumentacija i re-enactment, a paralelno pokušava otvoriti i prostor novog iskustva i proizvodnje znanja, ilustrativna je tvrdnja Borisa Groysa: "[...] umjetnička dokumentacija nije niti stavljanje u sadašnjost umjetničkog čina prošlosti, niti obećanje nadolazećeg umjetničkog djela; već je jedini mogući oblik reference na umjetničku aktivnost koju drugačije nije moguće predstaviti."<sup>2</sup> Bečka rekonstrukcija je pokušavala (re) dokumentirati akciju *100* u onoj mjeri u kojoj je, paradoksalno (s obzirom na minuciozno ponavljanje njezine forme u prezentacijskoj situaciji), pokušavala održavati prostor dijalektičke napetosti između prošlog umjetničkog događaja i, u uvjetima institucionalne narudžbe u kojima je realizirana, tržišnog, objektno usmjerenog zahtjeva za vlastitim dovršenjem u prezentacijski prihvatljivoj i konzumerabilnoj formi. U ovom prostora između prošlog umjetničkog događaja i implicitnog obećanja nadolazećeg umjetničkog djela u koji je rekonstrukcija akcije *100* smještena, upisana su i dva različita mišljenja i dvije različite izvedbe institucija.

Gotovčevo pozicioniranje spram institucionalnog konteksta u kojem je realizirao akciju *100*, korištenje istog za razvijanje socijalne geste otpora i destabiliziranje njime uspostavljenog reprezentacijskog okvira,<sup>3</sup> postavilo je pitanje odnosa rekonstrukcije spram njezina institucionalnog okvira. Kao što je već rečeno, i akciju i njezinu rekonstrukciju su naručile institucije. Međutim, razlika u mogućnosti izlaska izvan kontrolirane i propisane institucionalne reprezentacije u slučaju rekonstrukcije bila je

1 Goran Sergej Pristaš: "Koreografija je način mišljenja o odnosu estetike prema politici" (intervju s Andrew Hewittom), *Frakcija* #42, str. 38-43.

2 Boris Groys: *Art power*, MIT Press, Cambridge:Massachusetts.

3 "U subotu ujutro se za vrijeme projekta Tomislava Gotovca *100* koji se odvija na Trgu Republike između 12 i 12.30 sati, kao sastavni dio otvorenja Muzičkog biennala Zagreb, međunarodnog festivala suvremene glazbe, dogodio nemio događaj od kojeg se Muzički biennale Zagreb kategorički ograđuje, zastupajući mišljenje kojim svako razodijevanje na javnom mjestu vrijeda javni moral. Dokumentacija o projektu dokazuje da se ništa slično nije moglo predvidjeti. Molimo javnost da to primi na znanje. Izvršni odbor Muzičkog biennala Zagreb 79". *Vjesnik*, 13. 5. 1979.

znatno manja u odnosu na originalnu akciju. Originalna akcija i njezina gesta otpora su 1979. djelovale u još uvijek preglednom polju institucionalnog znanja i institucionaliziranih umjetničkih formi. Trideset godina institucionalnog prisvajanja izvedbenog znanja, kontinuirano razvijanje uključivog karaktera institucija kao najučinkovitijeg mehanizma za umjetničku kontrolu, te tržišna regulacija ideoloških pozicija stavile su rekonstrukciju akcije *100* u puno kompleksniju situaciju. Na samom kraju je rekonstrukcija umjesto traženja institucionalnih procjepa kroz koje bi pokušala ponoviti otpornu gestu krenula u afirmaciju institucionalnog okvira u kojem se našla i njegovih očekivanja, a paralelno pronasla prostor za kritičko, ali i nereprezentativno bavljenje izvedbenim politikama originalnog performansa.

- 4 Po Gotovčevom svjedočenju, akcija *100* se tri puta selila bez objašnjenja uprave Muzičkog bijenala. Bilo je planirano da se izvede u dvorištu Studentskog centra, ali je onda prebačena na Cvjetni trg, da bi se nakon toga ipak izvela na centralnom gradskom trgu, Trgu Republike. Sva ova seljenja dogodila su se u istom danu.

Gotovčev scenarij, ključni dokument u rekonstrukciji, opisuje prostor u kojem će se akcija izvoditi (veliki kvadrat od 100 m<sup>2</sup> ucrtan na podu i podijeljen na sto manjih kvadrata dimenzije 1 m<sup>2</sup>), ali ne određuje njegovu točnu lokaciju.<sup>4</sup> Zatim objašnjava sistem notacije i donosi partituru izvedbe (dijelovi A, B, C, D i E). Samu izvedbu Gotovac je podijelio u dva dijela. U prvom dijelu on, dajući upute kroz megafon i uz asistenta koji mjeri vrijeme, slijedeći partituru dirigira stotini izvođača. Izvođači, slijedeći dijelove partiture upisane unutar kvadrata u kojem se nalaze i ostaju cijelo vrijeme prvog dijela izvedbe, na Gotovčev znak fućkaju. U drugom dijelu izvođači izlaze iz velikog kvadrata i po istoj partituri dirigiraju Gotovcu, koji se, slijedeći notaciju ispisanu unutar manjih kvadrata, kreće po prostoru.

U razgovoru koji sam vodio s njim prije početka rada, pokušavajući rekonstruirati i razumjeti originalni kontekst u kojem se akcija dogodila, njezine političke učinke, izvedbenu politiku i politizaciju izvedbe, iznenadilo me da je Gotovac kao autor odbijao, čak i iz današnje perspektive, govoriti o bilo kakvoj intenciji projekta izvan istraživanja zvuka inspiriranog radom Johna Cagea. Gotovac kaže: "Projekt *100* je prvi u nizu mojih ZVUKOVNIH OBJEKATA, koje sam počeo raditi 1978. Zvukom se služim na isti način kako radim svoje filmove, svoje objekte-kolaže, fotografije i dr.; konstatiram činjenicu zvuka, u konkretnom slučaju Projekta *100*: zvuk koji proizvode zviždaljke. Struktura Projekta *100* smišljena je i razrađena koliko jednostavno za jednu razinu svijesti, toliko više zamršeno za drugu, ali ono što će se po svoj prilici dobiti (za većinu slušalaca-promatrača) bit će jedan zvuk. A taj zvuk se može zvati A1<sup>5</sup> ili D3. Ta činjenica me fascinira: da mogu mijenjati neku datost u jednoj razini, a da te datosti u drugoj razini ne znače ništa ili ih ne prepoznamo. O socijalnim i drugim konotacijama nisam razmišljao i one su van mog polja rada."<sup>6</sup>

- 5 "Ljudi imaju u rukama zviždaljke i upute na kojima piše u kojem dijelu projekta sudjeluju. Npr. A8, B7, C11, D14, E3. Voditelj projekta megafonom izdaje upute za izvedbu projekta. Svi sudionici podijeljeni su fiktivno 5 puta (za ovaj projekt) i to su 5 "dijelova" (A, B, C, D, E) od partiture. "Dijelovi" su fiktivno podijeljeni na "nizove". Dio A ima 10 nizova, dio B ima 10 nizova, dio C ima 19 nizova, dio D ima 19 nizova i dio E ima 5 nizova.", ČIP – Čovjek i prostor, 2/1981 (335).

- 6 Isto. Kurziv moj.

Iako je deklarativno ostajao samo istraživanje zvuka, te kao takav i dobio institucionalnu podršku i legitimaciju, Gotovčev projekt je počeo proizvoditi učinke i van polja inherentnih mu izvedbenih politika. Kronološki mu je prethodila ljubljanska hospitalizacija jugoslavenskog predsjednika Josipa Broza Tita (dogodila se nekoliko dana prije same akcije) i zapravo je jako teško bilo izbjeći različite značenjske korelacije njezine osnovne izvedbene akcije, fućkanja, njezine preskriptivnosti i Brozove bolesti, točnije onoga što je ona označavala i proizvodila u ondašnjem političkom prostoru.

Želeći na samom početku rada na rekonstrukciji rekreirati upravo to iskustvo proizvodnje značenjskog viška u konkretnom političkom prostoru, Gotovca sam konzultirao po pitanju prostora na kojem bi se akcija u Beču trebala izvesti. Naime, u Zagrebu je akcija izvedena na centralnom gradskom trgu, tadašnjem Trgu Republike, a današnjem Trgu bana Jelačića: ovaj prostor, iako nije bio planiran kao prostor izvedbe, odredio je akciju kao izrazitu socijalnu gestu, uz Gotovčevo deklarativno inzistiranje na tome da se akcija bavi samo istraživanjem zvuka. Moja ideja je bila da u bečkoj rekonstrukciji nademo prostor koji će funkcionirati po sličnom principu, dati akciji sličnu vrstu punjenja i otvoriti pitanje mogućnosti i značenja prevođenja jedne socijalne geste u drugi kontekst. Gotovcu sam iznio ideju da se rekonstrukcija akcije *100* napravi na Heldenplatzu, gdje je Adolf Hitler 15. ožujka 1938., nakon pripojenja Austrije Njemačkoj održao čuveni govor, ali i prostoru na kojem se nalazi carska palača Hofburg koju su nastanjivali članovi habsburške dinastije, palači koja danas služi kao rezidencija austrijskom predsjedniku. Dakle, radilo se o prostoru s izrazito antagonističkim političkim sedimentacijama i po meni velikim potencijalom za različite značenjske korelacije s Gotovčevom akcijom i njezinom originalnom formom. Gotovac je izrazio skepsu. Činilo mu se da akcija i danas, u promijenjenom kontekstu, najbolje funkcionira u polju istraživanja zvuka. Mene je, naprotiv, u toj fazi interesiralo gdje akcija iz istraživanja zvuka prerasta u jednu jaku socijalnu gestu i može li se u promijenjenom političko-društveno-geografskom okružju dobiti išta od ove gestualnosti. Odustajući nakon ovog razgovora od pojačane socijalne gestualnosti koja bi primarno počivala na (ne)mogućnosti priključivanja izvedbe na ideološka punjenja određenog prostora, rekonstrukciju sam vratio u dvorište MuseumsQuartiera, u ovom kontekstu neutralan prostor, a umjesto socijalnog gestusa kao reprezentacije određenog procesa odlučivanja, odlučio sam se za proces rada koji bi invertirao i potkopao politike odlučivanja originalne akcije. Zbog svega toga sam naglasak umjesto na prezentacijsku situaciju stavio na proces pripreme sa sudionicima. Iako Gotovčeva akcija u izvedbenoj situaciji pokušava fingirati kvantitativnu ili barem kvalitativnu jednakost svih sudionika u procesu odlučivanja i davanja uputa, ona zapravo ostaje u polju njezine reprezentacije. Sve odluke su donesene unaprijed u obliku instrukcija koje izvedbena situacija samo ponavlja, umnaža i provodi. Gotovčeva izvedba ih ponavlja i provodi kroz davanje uputa stotini, a stotina vrši daljnje udvajanje, ponavljajući upute koje su od njega prethodno dobili i koje su sad već drugostepeno udvajanje.

Bez ugrađenog mehanizma koji bi suspendirao ili učinio disfunkcionalnom podjelu na one koji odlučuju i one za koje se odlučuje i koji odluke izvode, ova akcija ne uspijeva proizvesti prekid u dominantnom socijalnom modelu odlučivanja i upravljanja i pripadajućem mu diskursu.

Svjestan da instituciju ipak prvenstveno zanima javna prezentacijska situacija, a proces i nevidljivi rad samo sekundarno i kroz različite diskurzifikacije, odlučio sam da u rekonstrukciji zadržim originalnu formu akcije iz 1979., a da pripremu sa sudionicima/izvođačima, bez obzira na razinu njezine (ne) vidljivosti i javnosti, iskoristim za otvaranje pitanja izvedbenih politika akcije *100*, modela, razine i oblika participacije, te pitanja politika i procedura odlučivanja i njihove reprezentacije u izvedbi. Zanimalo me postoji li mogućnost da se u krajnje limitiranom vremenu koje je stajalo na raspolaganju za pripremu rekonstrukcije i koje je bilo predviđeno za “uvježbavanje” akcije izmjestimo iz problemskog polja koje je propisivao sam originalni performans, njegove različite interpretacije, kao i institucije koja je naručila njegovu rekonstrukciju. Naime, zanimalo me je li moguće i na kojoj razini (u kontekstu projekta “Giving (Up) Instructions”) odustati od instrukcija koje su bile implicirane u samoj narudžbi Tanzquartier Wiena. Taj pripremni proces poslužio je za razmatranje modela kroz koji je, bez obzira na unaprijed propisanu prezentacijsku formu rekonstrukcije, moguće naći drugačiji oblik participacije njezinih sudionika, participacije koja ne bi počivala na binarnoj podjeli na stotinu i jednog i njoj pripadajućim hijerarhijama u odlučivanju. Naravno, neki funkcionalan model nije pronađen, a pitanja oko kojih nije postojao konsenzus rješavana su tako što sam na kraju ipak ja delegiran da o njima odlučim. Iako nitko nije vjerovao da je moguće u tako kratkom vremenu, u tim uvjetima i u takvom pluralizmu interesa doista naći funkcionalan model za povećanje participacije u odlučivanju svih njegovih sudionika, kroz njegovu tematizaciju se ukazalo na određene izvedbene politike originalne akcije koje su do tada ostale neosvijestene.

Izvedba akcije *100* 1979. rezultirala je hapšenjem Gotovca, a neposredni povod bilo je njegovo obnaživanje u drugom dijelu. Prema svjedočenju samog Gotovca, dolazak policije prouzročio je negodovanje okupljenih (akcija je originalno izvedena na Trgu Republike, današnjem Trgu Bana Jelačića) što je dovelo stvar do ruba incidenta. Na inzistiranje Gotovca, da bi se spriječila eskalacija nezadovoljstva okupljenih, legitimiranje je izvršeno u jednom od obližnjih haustora, nakon čega je sproveden u policijsku postaju u Đorđićevu, što je dijelom i dokumentirano na video snimci. Samo skidanje koje je Gotovac izveo nije bilo predviđeno scenarijem. Gotovčev obnaživanje u javnom prostoru uvijek je funkcioniralo kao izazov normiranim reprezentacijama muškog tijela u socijalističkoj umjetnosti, kulturi i javnom životu. Radeći na rekonstrukciji, postavilo se pitanje kako tretirati ovu Gotovčevu izvedbenu gestu. Najprije, ona nije bila upisana u scenarij akcije *100*, a moja ideja je bila da maksimalno reduciram izvedbenu permissivnost u odnosu na Gotovčev scenarij. S druge strane, postavljalo se i pitanje što bi ova gesta proizvela u kontekstu u kojem je akcija rađena. Što znači obnažiti se u okviru izvedbe naručene od strane institucije, unutar kontrolirane reprezentacije koju ovaj institucionalni okvir postavlja i u kojem Gotovčeva izvedbena gesta otpora, ali i cijela akcija, od početka ulaze u proces komodifikacije diktirane od strane umjetničkog tržišta? Ovo pitanje postavio sam i ostalim sudionicima projekta. Zanimalo me što misle o stvarima koje su se u izvedbi pojavljivale, koje nisu bile zapisane, a narušavale su ili problematizirale uspostavljene procedure instruiranja. Nakon duže rasprave što bi gesta obnaživanja značila u kontekstu projekta “Instruktionen verraten”, institucije Tanzquartier i dvorišta MuseumsQuartiera, gdje je akcija trebala biti održana, i različitih argumenata za i protiv, odlučili smo da je najbolje da napravimo probu u kojoj ću obnažen, uz dirigiranje stotine sudionika, doista izvesti cjelokupnu partituru, a da onda bude odlučeno hoće li ova stvar ući u planiranu prezentaciju projekta. Pokušali smo vidjeti može li, barem u situaciji u kojoj izvođači/sudionici iz prvog dijela projekta ulaze u performativni međuprostor u kojem je njihova izvedbena funkcija (budući da izvode davanje uputa) aktivna, dok u isto vrijeme, s obzirom na moju izvedbu za koju daju upute, konstituiraju neku vrstu sekundarne gledateljske zajednice (ako primarnom gledateljskom zajednicom označimo gledatelje koji će, bez izvedbenog uključanja u nju, samu akciju promatrati), nago tijelo izaći izvan normiranih diskursa o tijelu ili barem proizvesti neku vrstu zastoja u njemu. Na kraju smo se složili da nago tijelo u javnom prostoru, pogotovo u ovoj vrsti javnog prostora, nema adekvatan niti otporni, niti transgresivni potencijal, tako da je izostala akcija obnaživanja, koja i onako nije bila dio Gotovčevog scenarija.

Bečka rekonstrukcija akcije *100* otvorila je nekoliko ključnih pitanja u kontekstu prave eksplozije različitih rekonstrukcija kojima svjedočimo u posljednje vrijeme. Najprije pitanje proizvodnje znanja i odnosa proizvedenog znanja s njegovim institucionalnim prisvajanjem. Zatim pitanje održavanja produktivne tenzije između institucionalnih očekivanja u pogledu formata, rezultata i prezentacijske forme i interesa sudionika. Nadalje, pitanje izvedbene zajednice koja se uspostavlja rekonstrukcijom, njezine reprezentacije na mikro- i makro-dramaturškom planu. Ni na jedno od ovih pitanja rekonstrukcija akcije *100* nije do kraja odgovorila niti je namjeravala odgovoriti, ali je ova pitanja pokušala zaoštriti u kontekstu implicitnih politika originalnog performansa i načina na koji one ostaju neproblemizirane, prisutne te djelotvorne također i u promijenjenom kontekstu.



100 by Tomislav Gotovac reconstructed by Oliver Frljić, Vienna, May 2009. photo: Angela Bedeković

# 100

Oliver Frljić

Translated from the Croatian by Marina Miladinov



Tomislav Gotovac performed his action *100* on 12 May 1979 at the 10<sup>th</sup> Music Biennial in Zagreb. The specificity of this action was the fact that it was commissioned by an institutional administration, and there was a precisely elaborated script after which it was performed.

Twenty years later, on 30 May 2009, a reconstruction of this action was staged in Vienna, in the framework of "Instruktionen verraten" ("Giving (Up) Instructions"), a part of the two-year project entitled "What to affirm? What to perform?". The programme organizers, Martina Hochmuth and Krassimira Kruschkova, envisioned the whole project as a research on the manifesto, programme, and form of notation through the specificity of their instructions.

Gotovac's action *100* imposed itself as a logical choice for this concept, standing as it did at the very intersection of art and politics that Hochmuth and Kruschkova sought to invoke: "The interest of the project lies both in the research of manifestos, programs and forms of notation as in specific, prescriptive instructions, as well as in the current artistic and political status of the instructive, which only reads story/stories through the caesuras of their notation in order not to give them away. To give away instructions in the double meaning of the words would then be: to find out their mechanism and simultaneously repeatedly violate their prescription." Beside the reconstruction of Gotovac's "100", performed under the title "100+1=1+100", there were other performances presented within the same project that dealt with giving/rejecting instructions as a specific policy of performance: "White Spot on a Darkroom" by Chris Haring, "Life [in Progress]" by Janez Janša, "Walking Performance" by Samo Gosarič, "Autodomestication" by Krōt Juurak, "Tanzstück #3: Doppel / Solo / Ein Abend" by Aurent Chétouane, "Konsequenzen: Rhythm is it ..." by Deufert+Plischke, and "Thirty-Nine Or So To Do" by Tim Etchells.

The research preceding my reconstruction of *100* was based on three sources. The first was the script itself, published in the architectural journal "Čovjek i prostor" (1981), as well as the newspaper accounts of the action, reprinted in the same issue of the journal. The second source were my conversations with Tomislav Gotovac, in which I sought to use his authentic testimony and factual materials in order to address the issue of the meaning, significance, and function of reconstructing his action in the present-day context, especially regarding the fact that the reconstruction was to be staged in Vienna and that it was also commissioned by an institution (Tanzquartier Wien), albeit an institution that was, unlike the Music Biennial, which had commissioned the original action, operating in the field of dance. The third source was the video recording of the action, filmed by Silvestar Kolbas, Daniel Ridički, Fedor Vučemilović, and Boris Popović. Even though in our conversations Gotovac claimed that he was primarily interested in his research on sound, it is interesting that there was no sound in that video recording, which was an authentic document. This type of mediatization, regardless of the technical possibilities, was omitting something that was, according to Gotovac, an essential aspect of the project, and that fact determined the idea of the reconstruction in my case. It raised the question whether it was possible to use the representation of form of the original action in order to give visibility to those things that had suffered discursive, performative, and political marginalization through it, which rendered them invisible – just as the video had transposed the focus from the domain of sound research to the specific choreographic quality of Gotovac's work, thus increasing its visibility and bringing it into the field of determination that Andrew Hewitt has associated with the term of social choreography: "My methodology of "social choreography" is rooted in an attempt to think the aesthetic as it operates at the very base of social experience. I use the term social choreography to denote a tradition of thinking about social order that derives its ideal from the aesthetic realm and seeks to instill that order directly at the level of the body."<sup>1</sup> In a similar way, my reconstruction sought to reclaim visibility for the procedures of decision linked to the action *100*, as well as their performative representation and the space in which it was possible to structure creatively the desire for a decentralized model of decision making. This model is primarily linked, as I am about to show, to the visibility of a hundred performers and through them to the objectivising policy of the original performance.

In the context of various mediatizations of Gotovac's action *100*, as well as the way in which they have determined the idea of its reconstruction and its status as a re-documentation and re-enactment at the same time, while at the same time seeking to open up space for new experience and knowledge production, an illustrative statement is that of Boris Groys: "[...] art documentation is neither the making present of a past art event nor the promise of a coming artwork but the only possible form of reference to an artistic activity that cannot be represented in other way."<sup>2</sup> The Viennese reconstruction indeed tried to (re-)document the action *100* to the extent in which – paradoxically with regard to the meticulous repetition of its form in the situation of presentation – it sought to retain the space of dialectic tension between the previous artistic event and, in the situation of institutional commissioning, the market-oriented or object-oriented demand for its own realization in a form that would be acceptable and consumable. In that space between the past artistic event and the implicit promise of a future artwork, in which the reconstruction of *100* was placed, two different ideas and two different performances of institutions have been inscribed.

1 Goran Sergej Pristaš: "Choreography is a way of thinking about the relationship of aesthetics to politics" (interview with Andrew Hewitt), *Frakcija* 42, pp. 44-50.

2 Boris Groys, *Art power* (Cambridge, MA: MIT Press, 2008).

3 "On Saturday morning, Gotovac's performance 100 took place at the Republic Square between noon and 12:30 p.m. as the integral part of the opening events of Music Biennial Zagreb, an international festival of contemporary music. The Biennial categorically distanced itself from the action, claiming that any act of taking one's clothes off in public offended public morals. "The project documentation shows that nothing of the sort could have been predicted. We kindly ask the public to accept that. Executive Committee of Music Biennial Zagreb 79." *Vjesnik*, 13 May 1979.

4 According to Gotovac's testimony, action 100 was moved to a different location three times without any explanation on the part of the Music Biennial. It was first intended to take place in the inner courtyard of the Student Centre, then it was transferred to Flower Square, and eventually to the central city square. All these transfers took place within a single day.

5 "People had whistles in their hands and were given instructions about the part of the project in which they were supposed to participate. For example: A8, B7, C11, D14, E3. The project coordinator was giving out instructions through a megaphone. All participants were fictively divided five times (for this project), thus forming five "parts" (A, B, C, D, E) of the score. These "parts" were then fictively divided into a number of "series". Part A had ten series, part B ten, part C nineteen, part D nineteen, and part E five." ČIP – Čovjek i prostor 2 (1981), 335.

6 *Ibidem*. Italics are mine.

Gotovac's position with respect to the institutional context in which he realized the action 100, and to using that context for developing a resistive social gesture and for destabilizing the pre-established representational framework,<sup>3</sup> raised the question of the relationship between the reconstruction and its institutional framework. Both the action and its reconstruction were, as I have already said, commissioned by institutions. However, the difference in their possibility of escaping the controlled and proscribed institutional representation was far smaller in the case of the reconstruction than it had been in the original action. In 1979, the original action and its resistive gesture were still operating in a transparent field of institutional knowledge and institutional forms of art. Thirty years of institutional appropriation of performative knowledge, the permanent evolution of the inclusive character of institutions as the most efficient mechanisms of artistic control, and the market regulation of ideological positions placed the reconstruction of 100 in a situation that was far more complex. Eventually, instead of seeking institutional cracks where it could try to repeat the resistive gesture, the reconstruction ventured upon affirming the institutional framework in which it was situated, including its expectations, at the same time finding some space for dealing critically, but also non-representatively, with the performative politics of the original performance.

Gotovac's script, which was the key document in the reconstruction, described the place in which the action would take place (a large square of 100 m<sup>2</sup> drawn on the ground and divided into a hundred smaller squares of 1 m<sup>2</sup>), but did not determine its exact location.<sup>4</sup> It also explained the system of notation and gave the score for the performance (sections A, B, C, D, and E). The performance itself was divided into two parts. In the first part, Gotovac was giving instructions through a megaphone, using an assistant to measure time. Following the score, he acted as the conductor for a hundred performers, who followed the segments of the score inscribed within the square in which they were standing throughout the first part of the performance, whistling at Gotovac's signal. In the second part, the performers came out of the large square and conducted Gotovac's performance according to the same score, while he was moving through space following the notation written within the smaller squares.

In a conversation with Gotovac before we began our cooperation, while I was trying to reconstruct and understand the original context in which the action had taken place, its political impact, the policy of performance, and the politicization of performance, it surprised me that Gotovac refused, even from today's perspective, to speak of any intention of the project apart from his research on sound, inspired by the work of John Cage: "Project 100 was the first in the series of my SOUND OBJECTS, which I began doing in 1978. I use sound in the same way as I make my films, my objects-collages, photographs, etc.; I establish the fact of sound, which in this specific case of project 100 was the sound produced by whistles. The structure of Project 100 was conceived and elaborated very simply for one level of awareness, but was therefore extremely complex for another; and yet, what probably came out (for most listeners-spectators) was a unique sound. You can call that sound A1<sup>5</sup> or D3. That fact fascinates me: that I can change something that is given on one level, yet on another level it won't mean anything or we won't recognize it. *I haven't thought of any social or other connotations, as they fall outside the scope of my work.*"<sup>6</sup>

Even though in terms of statement Gotovac's project remained mere research on sound, which is how it could receive institutional support and legitimation, it began to have an impact beyond the field of its inherent politics of performance. It took place directly after the president of Yugoslavia, Josip Broz Tito, was hospitalized in Ljubljana (which occurred several days before the action) and in fact it was rather difficult to avoid various correlations of meaning between its basic performative action, which was whistling, its prescriptiveness, and Broz's condition, or rather what it meant and produced in the political space of that particular moment.

While working on the reconstruction, I wanted to recreate from the very beginning that experience of the surplus of meaning in a specific political space, so I consulted with Gotovac on the question of space where the action should be performed in Vienna. In Zagreb, it had been the central city square, the Republic Square (present-day Jelačić square), and that space had defined the action as an explicit social gesture, despite the fact that it had not been originally planned for that space and despite Gotovac's insistence that it was all only about sound research. My idea was that we should find some space for the Viennese reconstruction that would function according to a similar principle, in order to give a similar charge to the action and open up the question of the possibility and the significance of translating a social gesture into a different context. I presented Gotovac with the idea that the reconstruction should take place on Heldenplatz, where Adolf Hitler held his famous speech on 15 March 1938, after the Anschluss, but which was also the location of the former imperial palace of Hofburg, which used to be a Habsburg residence and is presently the residence of Austrian president. In other words, it is a space with exceptionally antagonistic political sediments and, in my opinion, a huge potential for various correlations of meaning with respect to Gotovac's action and its original form. But Gotovac was sceptical. It seemed to him that even today, in a changed context, his action would function best in the field of sound research. Nevertheless, in that phase I was interested in seeing at which point it would cease to be merely

sound research and evolve into a powerful social gesture, and whether it would acquire any of that old gestuality in a different political, social, and geographical setting. After the conversation, I decided not to insist on that increased social gestuality, which would primarily rely on the (im)possibility of plugging the performance into the ideological socket of a particular space, and brought the reconstruction back to the courtyard of MuseumsQuartier, which was a neutral space in this context. The social gesture of representing a particular process of decision making was to be supplanted by a working process that would invert and undermine the decision-making policies of the original action. For all these reasons, I placed the accent on the process of rehearsing with the participants, instead of the presentational situation. Even though Gotovac's action originally claimed to establish qualitative – if not quantitative – equality of all participants in the process of making decisions and giving instructions, that actually remained in the field of its representation. All the decisions were made in advance, in the form of instructions that the performative situation was merely repeating, multiplying, and enacting. Gotovac's performance repeated and enacted them by giving out instructions to a hundred persons, while these persons performed further multiplication by repeating the received instructions in an act of second-stage duplication. Without an in-built mechanism that would suspend the classification into those who decide and those who are decided for, and who merely enact the decisions, or at least render that decision disfunctional, the action failed to produce a break in the dominant social mode of decision-making and governing, including the corresponding discourse.

Being aware that the institution was, after all, primarily interested in a public presentational situation, while the process and the invisible work, expressed through various discursifications, were only of a secondary interest, I decided to retain the original form of action from 1979 and to use the rehearsals with the participants/performers, regardless of their level of (in)visibility and publicity, for raising the question of performative policies in *100*, its models, level, and forms of participation, as well as the issues of policies and procedures of decision making and their representation in performance. I was interested to see whether we could dislocate ourselves, in the very limited time that was at our disposal for preparing the reconstruction and "rehearsing" the action, from the problem field prescribed by the original performance, its various interpretations, and the institution that had commissioned its reconstruction. I was interested in seeing to what extent and on which level it was possible, in the context of the "Giving (Up) Instructions" project, to give up the instructions that were implicated in the very commission of Tanzquartier Wien. That preparation process served to reflect on the model through which, regardless of the presentational form that was prescribed in advance, it would be possible to find a different form of participation for its participants, one that would not rely on the binary division into a hundred and one person, with its corresponding hierarchies in decision making. Of course, it was hardly possible to find a functional model and thus the issues around which no consensus could be achieved were usually solved by eventually delegating them to me in order to make the decision. Even though nobody believed that it was possible to find a truly functional model of participation for all the participants in such a short time, in those conditions, and with such a plurality of interests, its thematization indicated certain performative policies in the original action which had hitherto remained unreflected.

Back in 1979, *100* resulted in Gotovac's arrest after he had taken his clothes off in the second part. According to his own testimony, the arrival of the police caused the assembled crowd to protest and brought the whole thing to the brink of an incident. In order to prevent the escalation of public indignation, Gotovac insisted that the arrest should be performed in one of the nearby house gates, after which he was taken to the main police station in Dordičeva Street, which was partly recorded on video. Gotovac had not indicated in the script that he would take his clothes off and the fact that he did it in public space continued to function as a challenge to the prescribed representations of the male body in socialist art, culture, and public life. While working on the reconstruction, the question arose of how to treat that performative gesture. First of all, it was not inscribed in the original script and my idea had been to reduce performative intervention to the minimum. On the other hand, there was the question of what that gesture would actually produce in the context of the action. What does it mean to take one's clothes off in a performance that has been commissioned by an institution, within the institutional framework of controlled representation, in which Gotovac's resistive performative gesture, as well as the entire action, would enter from the very outset into the process of commodification, dictated by the artistic market? I asked all the participants to reflect on that question. I wanted to find out what they thought about those things, which kept emerging during the performance although they were not scripted, violating or problematizing the established procedures of instruction. After an extended debate on what the gesture of nudity would mean in the context of the "Instruktionen verraten" project, Tanzquartier as an institution, and the courtyard of MuseumsQuartier, where the action was to take place, as well as on various pros and cons related to it, we decided that we would simply try it out: I would take my clothes off and perform the entire score, conducting before a hundred participants, and then we would decide whether we should include that into the planned presentation of the project. We wanted to see whether the naked body, at least in a situation in which the performers/participants from the first part of the project were entering a



sort of performative space in-between, in which they had an active performative function (since they were performing the instruction), but at the same time – given the fact of my performance, for which they were giving the instructions – they constituted a sort of secondary community of spectators (if we consider the spectators that would see the action without being involved as the primary community of spectators), would – even if not coming out of the prescribed discourses on the body – at least produce a sort of suspension of it. Eventually we agreed that a naked body in public space, especially that sort of public space, had no adequate resistive or transgressive potential, so that the nudity action, which had not been a part of Gotovac's original script anyway, was eventually omitted.

In my opinion, reconstructing *100* in Vienna raised several crucial questions in the context of the recent boom of various reconstructions. First of all, it was the issue of knowledge production and the relationship between the produced knowledge and its institutional appropriation. Then it was the question of sustaining productive tension between the institutional expectations regarding the format, the results, and the presentational form, as well as the participants' interest. Eventually, it was the question of the performative community that a reconstruction established and its representation on the level of micro and macro dramaturgy. The action *100* could offer no conclusive answer to any of these questions, and that was not even its intention. However, what it did was making these issues more pressing in the context of the implicit politics of the original performance and the way in which they remained urgent, present, and effective, even in a different context.







Samo Gosarič. Hodajući performans (šetnja Vojina Kovača - Chubby u pitdani Ljubljanskim ulicama), 2009., photo: Urška Boljkovac

# Šetnja kroz hodaće performanse skupine OHO (1965 -70)

Samo Gosarič

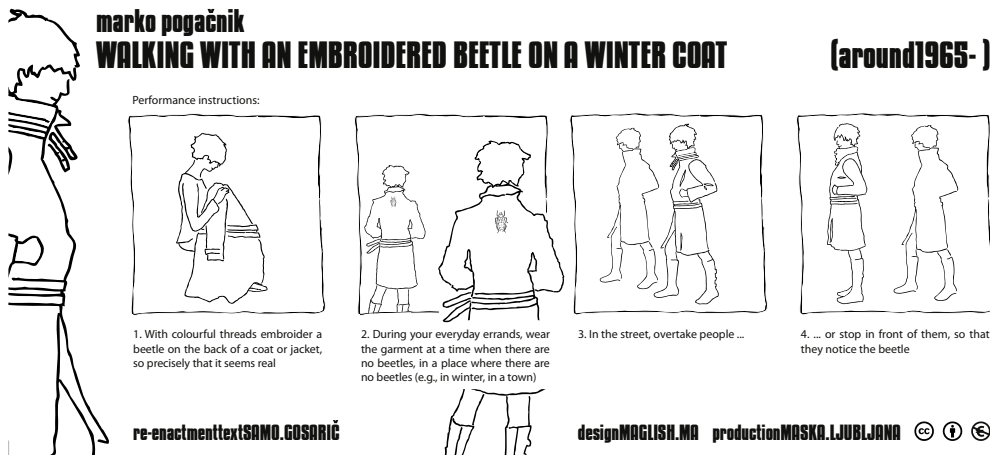
Sa slovenskoga prevela Rona Žulj

U neoavangardi svjedoci smo pomaka u razumijevanju umjetničkog djela od samodostatnog primjerka, koji u hijerarhijskom modelu komunikacije prenosi autorovu poruku, prema djelu koje je neovisno o autoru, ali zato uključeno u mrežu umjetničkih i društvenih konteksta koje aktivni gledatelj/čitatelj može prepoznati u djelu. Moja namjera je kroz šest hodačkih performansa slovenske neoavangardne skupine OHO (1965-71.) prikazati različite strategije samoprimjene umjetničkog djela koji odgovaraju različitim fazama odnosno ekranskim slikama oho-ovske realnosti (reizam, ludizam, programirana umjetnost, procesualna umjetnost, konceptualna umjetnost), kroz koje je skupina svaki puta drugačije koncipirala realnost i razvijala tome primjerene umjetničke strategije. Na hodajuće performanse, to jest akcije umjetnika koji upotrebljavaju ili se bave hodanjem u urbanom ili prirodnom okolišu, usredotočit ću se jer zbog istupa iz umjetničkog polja ili hoda po njegovom rubu te uporabe tek minimalnih performativnih elemenata uspostavljaju kontekstualnost kao temeljni princip generiranja značenja. Pritom ti performansi u neoavangardnom duhu testiraju granice umjetnosti i svakodnevnog te razotkrivaju njihove konvencije i protokole.

## Hodanje Marka Pogačnika s izvezenim kukcem na zimskom kaputu (nedatirano, vjerojatno oko 1965.)

“Zbog toga smo mi, članovi reističkog društva, pokušali u svom realnom životu naći prilike za reističko djelovanje i nismo se zadovoljavali tek umjetničkom djelatnošću. Na primjer, na moj zimski ogrtač Marinka mi je na leđima obojenim svilenim nitima izvezla zelenog kukca s dugim ticalima, tako precizno da se činio kao pravi šumski kukac. Ogrtač sam naravno nosio zimi i po gradu, baš tada kada nema kukaca, i upravo tamo gdje ih nema. Radilo se dakle o negativu životnog položaja. Ljudi su se čudili kada bih ih prestizao svojim ubičajenim brzim hodom. Naravno, razum im je pomagao da u sljedećem trenutku shvate da to ne može biti pravi kukac. No upravo onaj izvorni trenutak čuđenja bio je temeljan za reistički postupak. Neočekivana pojava ‘negativa’ bube je trenutno izvukla njezinu bit iz stega značenja i omogućila doživljaj stvarnosti”<sup>1</sup>

- 1 Pogačnik, Marko: “OHO – Šempas, 1963 – 1985. Vprašanja Tarasa Kermaunerja”, v: *Zmajeve črte, ekologija in umetnost*, Maribor: Založba obzorja, zbirka Znamenja 1986., str. 87-88.



Osim opisa akcije šetnje s izvezenim kukcem, predloženi nam citat pruža također i uvid u principe i postupke reističke umjetnosti. Reizam<sup>2</sup> možemo shvatiti kao glavnu oho-ovsku ideološku platformu, koja se uspostavlja 1966. godine manifestom OHO i knjigom OHO (M. Pogačnik, I.G. Plamen) od prethodnih djelatnosti skupine,<sup>3</sup> i ostaje u nekim temeljnim pretpostavkama prisutna kroz cjelokupno njihovo djelovanje, čak i onda kada se fokus umjetničkog djela pomiče sa čisto osjetilne prisutnosti stvari (reistička tautologija) u smjeru istraživanja odnosa i procesa. Reizam se uspostavlja kao neoavangardna utopija unutar post-humanističkog okvira u kojem se događa obrat od antropocentrične ideje svijeta i u sebi uspostavljenog subjekta prema razumijevanju događaja svijeta, društva i ljudske psihe kao elemenata sveobuhvatnih struktura i odnosa. Utopija reizma se ostvaruje u posebnom načinu gledanja na svijet – ne radi se o mijenjanju svijeta, nego svijesti odnosno doslovno načina na koji svijet gledamo. Reizam dakle prakticira osobito pažljivo promatranje perceptivnog koje vidi svijet kakav mu je neposredno pojmljiv, u kojem su sve stvari međusobno jednako vrijedne i tvore između sebe jednakovrijedne, nehijerarhijske odnose.<sup>4</sup> To stajalište koje možemo smjestiti u obzorje emancipacije osjetilnog i smrti metafizike, potkopava humanističko (socijalističko) kao i modernističko razumijevanje umjetnosti time da ne razaznaje, tj. ne odvaja umjetnost od života, visoku umjetnost od popularne, te umjetničke discipline jednu od druge.

Usporedo s obratom od antropocentričnog razumijevanja svijeta događa se povlačenje autora kao centralne točke umjetničkog djela, to jest onoga koji si prisvaja komunikacijske kanale kroz koje djelo komunicira sa svojim primateljem. Djelo postaje autonomno i ne posjeduje odličnost koja bi ga odvojila od ostalog svijeta: nije dakle ni mimetično (nije *poput* svijeta, nego je *dio* svijeta) niti ekspresivno (ne izražava autora). Djelo se kroz autorefleksivne postupke pokazuje kao ono samo, u reizmu tako da

- 2 Pojam reizma je uvezen izvana, od strane literarnog kritičara Tarasa Kermaunerja u kontekstu literarne i idejne povijesti, u kojem je reizam za njega logični nastavak nihilizma i kraja metafizike, nekako u slijedu: Bog, koji je reduciran na Čovjeka, koji je reduciran na Riječ. Pojam su od njega preuzeli Marko Pogačnik i I.G. Plamen i kroz svoje ga teorijske članke u Tribunu uspostavili kroz drugačiji kontekst i koncept.
- 3 Zabel, Igor: “Kratka zgodovina gibanja OHO”, v: *OHO, retrospektiva* (katalog razstave), Ljubljana: Moderna galerija 1994, str. 107.
- 4 Zabel, Igor: “Kratka zgodovina gibanja OHO”, v: *OHO, retrospektiva* (katalog razstave), Ljubljana: Moderna galerija 1994, str. 108, 116-118.

- 5 Šuvaković, Miško: *Politike slikarstva*, Piran: Obalne galerije 2004, str. 8-11.
- 6 Pogačnik, Marko: "OHO – Šempas, 1963–1985. Vprašanja Tarasa Kermaunerja", v: *Zmajeve črte, ekologija in umetnost*, Maribor: Založba obzorja, zbirka Znamenja 1986, str. 69-137.
- 7 Geister, Iztok (I.G. Plamen): "Teorija pomena", v: *Tribuna*, br. 22, Ljubljana 1965-66.

objekt pokazuje svoju perceptivnu pojavnost u postupku takozvane reističke tautologije. U reističkoj tautologiji predmet, odnosno njegova prostorna pojavnost, izjednačava se s njegovom osjetilnom pojavnost: centar zanimanja je ono što je pred osjetilima, što se vidi, što se čuje, dotiče itd., pri čemu su ukinuti svi drugi sistemi značenja čiji bi nositelj bio umjetnik (objekt nije simbolična ili metaforička prezentacija autorove ideje).<sup>5</sup> No ipak, smisao umjetničkog djela nije predstaviti predmet kao takav, nego uzrokovati u gledatelja neki pomak u svijesti ili osjećanju, da bi taj tek tada ugledao premet(nost) kao takav/takvu. Zbog toga se koriste postupci koje Marko Pogačnik često spominje kao 'negativne'<sup>6</sup>, kojima se predmetu odstranjuju sve razine značenja. Značenje su oho-ovci prema članku I. G. Plamena 'Teorija značenja'<sup>7</sup> razumjeli kao nešto što nije dio same stvari, nego joj je dodijeljeno s obzirom na njen položaj (kontekst) od strane čovjeka u ime utilitarnosti tj. raspoloživosti. Negativnim zahvatima se želi prvenstveno prekinuti s konvencionalnom značenjskom, utilitarnom percepcijom stvari i dovesti gledatelja do toga da uoči njihovu fizičku prisutnost. Primjeri toga su Pogačnikov stolac bez sjedišta, gipsani odljevi raznih plastičnih ambalaža (1965-68.), gipsani odljevi svakodnevnih predmeta u negativu (tj. Pop-artikli 1964-66.) – predmeti koji su na razini fenomena percepcije praktično jednaki svojim 'originalima', no oduzeta im je uporabna funkcija.

Isti princip prekida s običajnom percepcijom predmeta i usmjerenja u reističko promatranje možemo vidjeti u načinu na koji je režirana Pogačnikova akcija hodanja po gradu s izvezenim kukcem na kaputu. Kukac je izvezen što sličnije pravom kukcu i postavljen u svakidašnji neumjetnički kontekst na mjesto (ogrtač) gdje je vrlo vjerojatno da bi se živi kukac mogao pojaviti, da bi na taj način slučajni promatrač na prvi pogled zamijenio izvezenog kukca s pravim. Na drugi pogled promatraču bi se trebali otkriti negativni režijski zahvati, pomoću kojih on uviđa da pred sobom ima tek izvezenog kukca – naime Pogačnik je kaput s kukcem nosio samo u gradu, gdje nema šumskih kukaca, i samo zimi, kada nema kukaca. Kontekst svakodnevnog hodanja po gradu i način na koji je unutar njega režiran gledateljev pogled, svjedoči da se ne radi o mimetičkoj umjetničkoj strukturi gdje bi vrijednost izvezenog kukca bila u tome da je sličan pravome, no istovremeno od njega jasno drugačiji. Utopijski nivo reističkog projekta primarno se ne obazire na umjetnički kontekst, nego želi isprovocirati drugačiji pogled na realnost kao dio svakodnevne prakse. U toj akciji Pogačnik upotrebljava kontekst određenog vremena i prostora izvedbe koji tek dovodi gledatelja da preko (autorefleksivnog) postupka reističke tautologije izvezenog kukca shvati kao izvezenog kukca.

- 8 Pogačnik, Marko: "Predlog", v: *Tribuna*, br. 11, Ljubljana 1965-66, str. 4.

Način na koji je hod ukomponiran u djelo svjedoči da se ne radi toliko o performansu koliko zapravo o pokretnom otvorenom djelu u javnom prostoru, konceptu koji je blizak istodobnom Pogačnikovom prijedlogu o manjim izložbama ('sintgalerijama') u javnim prostorima koje bi povećale komunikativnost umjetničkih djela. Pogačnik je predstavio ideju 'sintgalerija' u članku 'Prijedlog'<sup>8</sup> u kojem je kroz analizu prostora umjetničke galerije došao do zaključka da arhitekturni model galerije već čini neko umjetničko djelo naizgled samodostatnim, cjelovitim i savršenim, i to tako da onemogućava skoro svaku komunikaciju umjetničkog djela, a njegovu potencijalnu otvorenost reducira na izgled. Komunikativnost Pogačnik shvaća kao mogućnost uspostavljanja različitih poveznica između umjetničkog djela i konkretne okoline koja se ostvaruje u obliku gledatelja. U tom smislu galerija reducira umjetničko djelo na izgled, jer očekuje da se sva značenja mogu iščitati iz samog djela, dok u slučaju šetnje s izvezenim kukcem vidimo da reističko djelo predstavlja svoju čisto perceptivnu prisutnost tek unutar režije cjelovitog konteksta njegovog predstavljanja. Uklanjanjem autora iz umjetničkog djela i prepuštanjem gledatelju da sam traži značenja i uspostavlja veze, tek se otvara mogućnost reističkog projekta; naime, da umjetnost počne služiti mijenjanju gledateljeve svijesti. Činjenicom da djelo kroz kontekst svog predstavljanja predstavlja samo sebe kao svoju čisto perceptivnu pojavnost, reizam želi prije svega prekinuti s običajnom percepcijom stvari i time omogućiti da se na drugačiji način percipiraju i druge pojave svakodnevnog svijeta.

## Šetnja Vojina Kovača – Chubbyja u pidžami ljubljanskim ulicama (travanj 1967.)

"NOVINARSKA BILJEŠKA: U petak oko pola četiri kod Figovca je primijećena čudno odjevena osoba neodredive starosti, vrlo vjerojatno muškog roda, koja je pobudila opću pozornost. Glava joj je bila pokrivena dugom crnom kosom kakva je moderna u takozvanih bitnika; no više nego to, na što smo nažalost već ovdje navikli (!), prolaznike je u oči bola odjeća: osoba je iz nekog razloga bila u pidžami. Našem dopisniku se nije posrećilo doznati radi li se o slaboumnosti ili o provokaciji. Ne možemo se složiti s ponašanjem onih očevidaca koji su se događaju samo glupavo smiješili ili su u tome našli vrlo jeftinu zabavu. Vidi se koliko postajemo tupi za ismijavanje javnog mnijenja. Kod Tromostovja je osoba nestala iz vida. Slučaj nas upozorava da su se i u našem društvu osim maloljetničkog kriminala i drugih štetnih elemenata proširili snobovski fenomeni, preuzeti iz zapadnjačke mode; no ipak se moramo zapitati što ti ljudi traže kod nas i kada će im napokon netko stati na kraj."<sup>9</sup>

- 9 Drev, Jože: "Fant s pižamo", v: *Tribuna*, br. 18, letnik 1966-1967 / 5.4.1967.

Gornji odlomak iz komičnog studentskog zapisa koji iz različitih fiktivnih kutova predstavlja reakcije na šetnju tada 18-godišnjeg Vojina Kovača – Chubbyja u pidžami po ljubljanskim ulicama, ocrtava nam duh vremena i konteksta u to doba provokativne akcije. Umjetničko djelovanje ili životnu





vojina kovač - chubby

## WALKING IN PYJAMAS IN THE STREETS OF LJUBLJANA

(ljubljan1967)

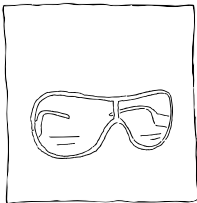
Performance instructions:



1. Put on your pyjamas and walk in them along the streets



2. Do not address people, keep your distance



Option: you can wear sunglasses

re-enactmenttextSAMO.GOSARIČ designMAGLISH.MA productionMASKA.LJUBLJANA © ⓘ



praksu Vojina Kovača – Chubbyja možemo uvrstiti u ludizam, kao onu liniju oho-ovskog stvaranja koja teče usporedno s glavnom (reizam – procesualna umjetnost – konceptualna umjetnost), koja se, iz perspektive neoavangardnoga preuzimanja postupaka historijske avangarde za subverziju osrednje uloge autora te elitnosti umjetničkog djela, oslanja prije svega na konstruktivističke načine industrijske proizvodnje, planiranja i repetitivnosti.<sup>10</sup> Ludizam je slovenski predstavnik drugog pola neoavangarde koji je, crpeći iz dadaizma, iste ciljeve postizao postupcima slučajnosti, igre, spontanosti, pa i estetske indiferentnosti nerazlikovanja visoke i niske kulture i uvođenjem ready-made principa. Unutar OHO-a ludizam možemo povezati s jednom od dvije ishodišne skupine, tj. ljubljanskom skupinom (A. Kermauner, M. Matanović, M. Hanžek, Chubby), koja je starijoj, više teorijskoj kranjskoj skupini (M. Pogačnik, I. G. Plamen, N. Križnar, R. Šeligo) donijela inicijative mladenačke urbane kulture, 'huliganstva' odnosno hipijevstva, popularne glazbe, bitništva i zanimanja za dadu i neodadu. Za razliku od reizma, ludizam ne počiva na utopijskoj autonomnoj poziciji, nego unutar opozicije mladenačke supkulture i kulture većine, uspostavlja svijet igre kao alternativu svijetu odraslih<sup>11</sup>, čiji diskurs aktivno subvertira prije svega taktikom ready-made premještanja jednog diskursa u drugi. Zbog toga ne iznenađuje da je ludistički duh u OHO-u najprisutniji prvenstveno u akcijama urbanog kazališta (hepeninzi, performansi, fluksus akcije), gdje su bili snažni doticaji s hipijevskom kulturom i drugim mladenačkim pokretima.

Drugo jako polje ludističke prakse koje nije bilo vezano samo na OHO bila je literatura (T. Šalamun, Chubby) te ready-made proza (T. Šalamun, M. Švabič) u kojoj prepoznamo ludizam kao smjer koji uzima igru kao temeljni princip stvaranja u svijetu bez središnje točke, koji bez traume pristaje na gubitak smisla i transcendencije te se parodijski igra s ostacima metafizike, ideologija, slobodnih formi i konvencija.<sup>12</sup> Na razini teksta, ludizam se veže na (post)strukturalističko poimanje jezika kao apstraktne mreže razlikovnih poteza, i na zaigran, protuautoritativan, otvoren i hedonistički novi primjer tekstualnosti, koji se pojavljuje na kraju metafizike, u kojem znakove stabilnosti i istovjetnosti ne određuje više nikakva onto-teologija ili referiranje na vanjezične referente odnosno biti.<sup>13</sup> Subjekt se pokazuje kao pripadnik sistema ili učinak označiteljskog lanca i s obzirom na način na koji autor pristupa tom ukidanju subjekta Marko Juvan razlikuje dvije vrste ludizma. U zastupljenijem 'romantičnom ludizmu' kojeg je inicirao Tomaž Šalamun i koji je u drugoj generaciji pjesnika prešao u čisto literarni, žanrovski, postmodernistički ludizam, događa se 'igra subjekta' u kojoj autor samog sebe unutar umjetničkog stvaranja postavlja na ispražnjeno mjesto odsutne onto-teologije, pri čemu stalno prelazi iz uloge u ulogu te sebi izmiče istovjetnost.<sup>14</sup> Druga je mogućnost, čiji najčišći oblik nalazimo upravo u poeziji i akcijama Vojina Kovača Chubbyja, 'reistički ludizam' u kojem je igra shvaćena kao 'igra svijeta' ili 'igra označitelja', kao slobodno, nevezano, besciljno, neutemeljeno događanje postojećeg bez transcendencije u kojem se subjekt sklanja odnosno biva izjednačen sa svim postojećim i djeluje kao retorička figura jezika ili kao označiteljski konstrukt.<sup>15</sup>

Unutar skupine OHO i slovenske neoavangarde upravo je Chubbyjeva pozicija posebna u tome što iako u skladu s reizmom dosljedno istupa iz umjetničkog djela, njegov rad ne posjeduje utopističku komponentu. Za razliku od ostalih članova skupine OHO koji su unutar oho-ovskih postupaka oblikovali svoje poetike, Chubby je bio prije svega majstor prisvajanja tuđih diskursa i postupaka. U njegovim tekstovima možemo naći preuzimanje kako oho-ovskih praksi (reistički opis, serijski tekst, vizualna poezija), tako i društvenih diskursa. Chubby je važniji zbog načina na koji premješta diskurse i time izaziva odaziv čitatelja ili javnosti, negoli zbog umjetničkog djelovanja. Iz toga je vidljivo da Chubbyjev ludizam nije samo igra na površini jezika, nego kontekstualna odnosno diskurzivna praksa s provokativnom ili subverzivnom notom u kojoj nalazimo crte huliganstva (supkulture), (neo) dadaizma i bitništva. Najbolji primjeri su tekstovi *Prezervativ*<sup>16</sup>, *Manifest kulturne revolucije* i *Oda kulturnoj revoluciji*<sup>17</sup> koji su bili glavni povod skandala 'Demokracija da! – Raspad ne!'<sup>18</sup>, čija je meta bio tadašnji kulturni establišment – struja Josipa Vidmara koja je zagovarala slovenski oblik jugoslavenskog umjerenog modernizma, pomiješanog s humanističkim vrijednostima. Unatoč manjku neposredne poveznice, u Chubbyjevom pristupu, osobito u subverziji lokalne varijante visokog modernizma

10 Foster, Hal: "What's Neo about the Neoavant-Garde", v: *October; art theory criticism, politics*, br. 70, fall 1994, Cambridge: MIT Press, str. 8-9.

11 Šuvaković, Miško: *Anatomija angelov*, Ljubljana: Znanstveno in publicistično središče 2001, str. 58.

12 Juvan, Marko: "Poganjki ludizma v Šalamunovem Pokru", v: M. Juvan: *Vezi besedila*, Ljubljana: Literarno umetniško društvo Literatura 2000, str. 273.

13 Isto

14 Isto, str. 281.

15 Isto

16 Goli reistični opis 7 kutija kondoma, predstavljenih kao pjesnički ciklus u zborniku *Katalog* (posebni broj revije *Problemi*, br. 67-68, Ljubljana, 1968).

17 Pseudo-manifest lumpenproletarijata pisan u "revolucionarnom", komunističkom slogu objavljen u studentskom listu *Tribuna* godine 1968.

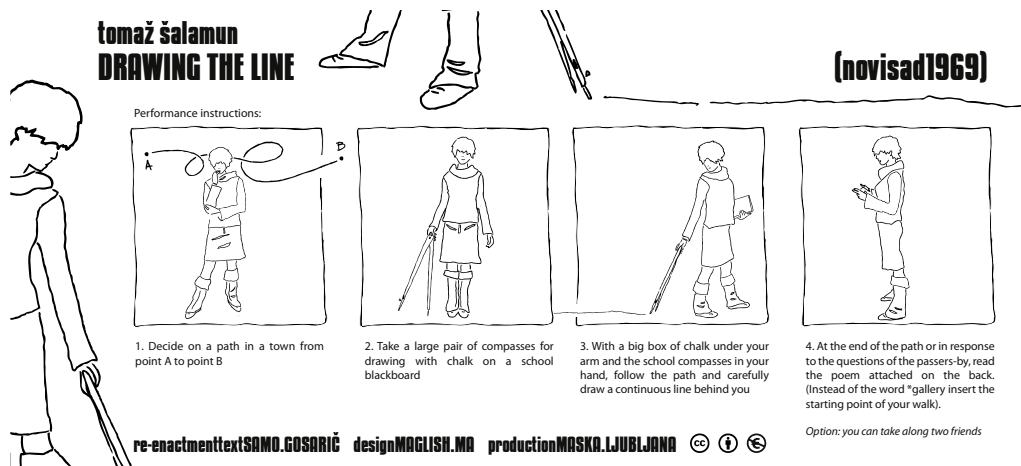
18 "Demokracija da – raspad ne!", Izjava nekolicine slovenskih kulturnih djelatnika", v: *Delo*, Ljubljana 8.11. 1968 (Potpisani: Ivan Ribič, Matej Bor, Tone Svetina, France Bevk, Stojan Batič, Vladimir Lakovič, Ciril Kosmač, Božidar Jakac, Josip Vidmar, Mitja Mejak, Karel Grabeljšek, France Štiglic).

- 19 Šuvaković, Miško: *Konceptualna umetnost*, Novi Sad: Muzej savremene umetnosti Vojvodine, 2007, str. 47-50.
- 20 Foster, Hal: "What's Neo about the Neoavant-Garde", v: *October; art theory criticism, politics*, št. 0, fall 1994, Cambridge: MIT Press, str. 26.
- 21 Hanžek, Matjaž, predgovor k knjigi Kovač, Vojin – Chubby: *Chubby was here*, Založba Lipa: Koper 1987.
- 22 Autorefleksivni postupci na razini ready-made-a događaju se na ravni premještanja objekta u drugi kontekst, pri čemu se unatoč jednakoj fenomenologiji primjerka promijeni njegovo značenje. Kod objašnjenja autorefleksivnih postupaka nadovezujem se na članak: Šuvaković, Miško: "Kritični postupci: modernizam, avantgarda, neoavantgarda in protokonceptualizam", v: *Filozofski vestnik*, br. 3, Ljubljana 2004, str. 73-88.
- 23 Zabel, Igor: "Kratka zgodovina gibanja OHO", v: *OHO, retrospektiva* (katalog razstave), Ljubljana: Moderna galerija 1994, str. 108.
- 24 Brejc, Tomaž: "Juvenilia, Notice k ohojevski recepciji zgodovinskih avantgard", v: *Tank!*, *Slovenska zgodovinska avantgarda*, Ljubljana: Moderna galerija 1998, str. 138.
- 25 Breznik, Maja: "Urbani teater, happeningi skupine OHO 1966-1969", v: *M'ars*, br. 3-4, 1995, str. 10.

kroz upotrebu dadaističkih postupaka montaže i ready-made-a, možemo naći paralele s američkom neodadom 40-tih i 50-tih godina<sup>19</sup>, s kojom ga povezuje i distancirani stav umjetnika te neoavangardi svojstvena taktika izmještanja. U izmještanju se, na primjer, kombiniranjem ready-made tekstova ili prijenosom jednog diskursa u drugi te miješanjem visoke i popularne kulture decentrira značenje umjetnosti i svakodnevnosti, što neodadu odvaja od manifestnog otpora dade – umjesto velikih opozicija radi se o suptilnim premještanjima.<sup>20</sup> Među svim oho-ovskim opusima Chubbyjev je najteže uhvatljiv, što se obično pripisuje njegovom brisanju granica između života i umjetničke prakse<sup>21</sup>. Ako pobliže pogledamo njegova djela, naročito gore spomenuta tri teksta i akciju šetnje u pidžami, vidimo da je neuhvatljivost posljedica dosljednog izmještanja autora iz djela, čime preostaju samo društveni i umjetnički diskursi koje Chubby namjerno razotkriva postupcima izmještanja i montaže. Na fotografijama akcija možemo vidjeti šetnju mladića malo duže kose, sa sunčanim naočalama i prugastoj pidžami na ljubljanskim ulicama. Njegovo držanje je indiferentno, opušteno, nikad se osobito ne obazire na ljude, te sa sunčanim naočalama i zapaljenom cigaretom djeluje kao ikona bitničke generacije. Na razini autorefleksije akciju možemo iščitavati kao ready-made<sup>22</sup> koji prenosi svakodnevni predmet iz jednog svakodnevnog konteksta u drugi svakodnevni kontekst: noćnu, privatnu odjeću unosi u diskurs dnevnog, javnog prostora i time u uličnom prostoru djeluje kao smetnja. Pidžama u toj akciji ima dvostruku kvalitetu. Prvo se u situaciji javnog prostora pojavljuje odjeća koju odmah prepoznamo kao odjeću striktno privatne, intimne sfere, i koja svojom banalnošću izmiče prepoznatljivom umjetničkom kodu. Drugo, pidžama je u toj javnoj situaciji posve funkcionalna kao i svaka druga odjeća; tijelo pokriva u cijelosti i štiti ga od vanjskih utjecaja. Tu u igru ulazi reistički alibi. Reizam vidi sve stvari kao stvari po sebi i namjerno ignorira društvene kontekste, primjerice u hipijevskim kapama koje su izazivale zgražanje starijih vidi se dokaz da je svaka kapa za sebe nešto posebno.<sup>23</sup> Za Chubbyja se reistički alibi nalazi u tome što može tvrditi da je pidžama odjeća kao i svaka druga, jednakovrijedna svoj ostaloj odjeći, iako ju on ne upotrebljava da bi pokazao njezinu fizičku pojavnost, nego premještanjem iste iz jednog konteksta u drugi čini vidljivima upravo te kontekste uporabe. Izvedba se tako događa na dvije razine: kao bihevioralno izvođenje 'cool' umjetnika u javnom prostoru i kao provokativno izvođenje u intertekstualnom polju. Chubbyjeva ironična distanca, indiferentno držanje i upotreba svakidašnjeg, banalnog odjevnog predmeta, omogućavaju uspostavljanje kakvih god novih značenja i konteksta. Zbog činjenice da su sva značenja uključena u akciju već prisutna na razini jezika, diskursa ili društvenih kodova, i Chubby ih iz ironijske distance zaigrano premješta i kombinira; uspijeva mu, paradoksalno, kao autoru biti potpuno izmaknut iz iste situacije u kojoj se kao izvođač nalazi fizički u središtu zbivanja. Tijelo izvođača u tom posebnom slučaju reističnog ludizma postaje diskurzivna funkcija, zapravo prazni označitelj, dok je kao autor istovremeno onaj koji s ruba događanja alatima svakodnevnog svijeta preispituje tu svakidašnjost i njene društvene kodove. Strategija provokacije u toj akciji srodna je američkom neodadaizmu koji estetskom indiferentnošću (ne razlikuje visoko i nisko) decentralizira značenja i vrijednosti objekta u svakodnevici i umjetnosti, uz razliku da je umjesto američkog visokog modernizma Chubbyjeva meta bio 'vidmarovski' umjereni modernizam s humanističkim vrijednostima. Nažalost zbog prirode Chubbyjevog djela koje je potpuno intertekstualno i diskurzivno, ne možemo to iščitati iz same akcije, nego iz lokalnog, društvenog i povijesnog konteksta u kojem je bila izvedena i u kojem je izazvala efekt 'pobuđivanja opće pozornosti i zgražanja'<sup>24</sup>.

## Tomaž Šalamun: Povlačenje crte (Novi Sad, 1969.)

"Početkom studenog OHO-ovci su bili u Novom Sadu, gdje su održali predstavu Prapradjedovi. Tomaž Šalamun se s velikom kutijom krede pod pazuhom i sa školskim šestarom u ruci uputio od vrata galerije do petrovaradinske tvrđave i za sobom pažljivo vukao crtu. Ulicama i brijegom su ga pratili Biljana Tomič i David Nez. S jedne strane na akciju možemo gledati kao na geografsku sliku, na kojoj su bijelom crtom povezane galerija i tvrđava. Ali crtanje crte je pratilo dvoje 'idealnih' gledatelja i prolaznici, koji su reagirali vrlo nepredvidivo na skupinu koja je za sobom ostavljala bijeli trag kredom."<sup>25</sup>



Na fotografiji akcije vidimo Tomaža Šalamuna opremljenog ogromnim školskim šestarom, s kojim je mogao sasvim uspravno hodati i pritom ostavljati za sobom trag. Akciju je zaokružio popratni tekst:

“Zašto sam vukao crtu? / crtu možete: / možete je dodirivati rukama / na nju možete postaviti drvo / možete ju smočiti / možete leći na nju / možete zažmiriti da ju ne vidite / po njoj možete voditi sina / u šetnju galerijom / možete stati lijevom nogom / na jedan dio, s desnom nogom na / drugi dio i kažete odavde / dovde / možete na nju nasipati zemlju / i pojesti pšenicu / možete zaključiti da nema mekinja / možete reći svaki romb je / napravljen od crte / možete pred galerijom povikati / tinkara, gdje si? i tinkara koja je u galeriji / vikne nazad: na paši s kozicama / tako da valovi glasa dotiču crtu. // crtu ne možete: / upotrijebiti kao začim kod / jela / nema nikakvih atributa in / neisprekidana je / ne možete učiniti da / zaškripi / ako ju stavite u zemlju da / proklija, neće prokljati / nema smisao za dopodne / i popodne / ne sadrži fluor / nema oko zavezan logos oko / struka / nema zavezan logos oko vrata / nema navoja i ne cijedi se / poput meda / ne možete ju zamijeniti s / Erwinom Panowskim / ne možete je voditi po rubu / mosta. // odnos između možete i ne možete je umjetnost, zato je crta / umjetnost.”<sup>26</sup>

Višeslojno umjetničko djelo odnosno akciju Tomaža Šalamuna možemo uvrstiti u prijelom koji je autor inicirao u pokretu OHO krajem 1968. i početkom 1969. u odsutnosti dvojice do tada ključnih aktera – I. G. Plama i Marka Pogačnika, koji su bili u to vrijeme na odsluženju vojnog roka. Tomaž Šalamun, literarni suradnik OHO-a od samih početaka<sup>27</sup>, bio je u to doba kustos u Modernoj galeriji u Ljubljani i dobro je poznao suvremene umjetničke struje u inozemstvu, prije svega *arte povera*. Krajem 1968. Tomaž Šalamun pridružio se likovnoj jezgri skupine OHO – svom bratu Andražu, Davidu Nezu i Milenku Matanoviću te je inicirao pomak od reističnog stvaranja na razini supkulture u ambicioznije galerijsko sudjelovanje po stranim uzorima.<sup>28</sup> Njihova izložba Pradjedovi u veljači 1968. u Zagrebu donosi prvu realizaciju načela *arte povera* na jugoslavenskom prostoru, a važna je i radi uvođenja djela koja su bila više ambijenti nego objekti.<sup>29</sup> Dolaskom Marka Pogačnika ubrzo nakon izložbe skupina se od *Pradjedova* preimenovala u *Skupinu OHO*, kojoj je uspjelo nastavke izložbe dovesti do procesualne umjetnosti, istraživanje odnosa među stvarima i procesima (koncept skupine) i kasnije u land art i konceptualnu umjetnost. Akcija povlačenja crte Tomaža Šalamuna izvedena na novosadskoj izvedbi Pradjedova nosi u sebi upisan pomak koji se dogodio od prvotnog *pokreta OHO* i kasnije *skupine OHO*. U njoj možemo zapaziti i principe koji su bili značajni za dotadašnje oho-ovsko stvaralaštvo (reizam i ludizam) kao i zahvate ili njihove nastavke koje je kasnije razvila uža skupina OHO (elementi procesualne umjetnosti, land art i *arte povera*).

Unatoč prividnoj jednostavnosti, akcija nudi mnoštvo ulaza. S jedne strane možemo je čitati kao urbanu verziju land art djela Richarda Longa *A Line Made by Walking* (1967), samo što ovdje crta nije trag pogaženih biljaka koje ostavlja za sobom autorov hod, nego je crta kredom namjerno proizvedeni trag autorovog hodanja urbanim prostorom. Slično Longovom djelu, Šalamunova crta nosi u sebi upisanu privremenost, samo što razlog privremenosti nisu procesi prirode nego procesi urbanog okoliša. Na drugoj razini djelo je napravljeno pomoću jednostavnih sredstava (*arte povera*) i napravljeno prijenosom postupka crtanja crte šestarom po školskoj ploči na gradsku ulicu (*ready-made*). Na trećoj razini radi se o prvod od akcija hodanja skupine OHO deklariranoj kao umjetnička akcija: ne radi se o zbivanju koje bi bilo na granici umjetnosti i svakidašnjeg, nego autor izvodi svoju unaprijed zamišljenu intervenciju u svakodnevnom urbanom okolišu, a okoliš kasnije odgovara na akciju.

Spoj svih tih slojeva mogli bismo početi tražiti u pjesmi odnosno deklaraciji akcije, ali ja ne bih taj tekst shvatio na način na koji ga razumije Miško Šuvaković<sup>30</sup> – kao autorefleksivnu verbalizaciju tjelesnog bihevioralnog čina i kroz to do toga što se s crtom može i ne može – odnos između teksta i akcije nije tako jednoznačan. U tekstu pisanom u maniri Šalamunovih pjesama<sup>31</sup> možemo u cijelosti iščitati višeslojnost akcije. Kao što je već spomenuto, Tomaž Šalamun je između različitih ludističkih pristupa predstavnik takozvanog ‘romantičnog ludizma’ u kojem autor sam stupa na mjesto odsutne centralne točke odakle se svijet prije hijerarhijski organizirao<sup>32</sup>. No takvo pozicioniranje ipak je neuhvatljivo, Šalamun stalno skače iz uloge u ulogu, iz diskursa u diskurs, iz žanra u žanr, i pri tom stalno izmiče svom identitetu i opet ga uspostavlja. Kod Šalamuna je taj stav radikalniji do te točke da je nemoguće napraviti razliku između autorova poetskog i biografskog svijeta; autor se postavlja unutar teksta i njegova igra s jezikom, formama, konvencijama postaje dijelom njegovog bihevioralnog izvođenja. Ovdje mogu korigirati Šuvakovića i ustvrditi da se u slučaju te akcije radi o autorefleksivnoj formulaciji, no ne samo tjelesnog nego i tekstualnog bihevioralnog zbivanja, jer Šalamun između ta dva pojma ne pravi razliku: ‘Taras Kermauner dosta piše o tome da sam reist, a ne govori ništa o tome što sam jeo, pio, tko je bila moja fiancée, kakvu sam vestu nosio i da smo pili vino.’<sup>33</sup> Unutar kontinuirane tekstualne izvedbe umjetnika ne postoji akcija koja ne bi bila diskurzivna i kontekstualna – već sam taj stav je ujedno i subverzija i simulakra očekivane univerzalnosti pjesničkog, tj. umjetničkog djela i očekivane pozicije lirskog subjekta, a izvršava se kroz namjernu arbitrarnost, tj. samovolju<sup>34</sup> autora, ili kako je to o Šalamunu rekao Kermauner: ‘trenutna dosjetka je Vrhovni zakon svemira’.<sup>35</sup> Središnja točka brojnih nasumičnih navoda i asocijacija koju akcija *Povlačenje crte* i njena formulirana deklaracija nudi jest autor čija je pozicija tijesno povezana s

26 Preuzeto iz: Šuvaković, Miško: *Politike slikarstva*, Piran: Obalne galerije 2004, str. 17-18.

27 Tomaž Šalamun je bio pokretač prvog oho-ovskog zbornika EVA (1965) i sudjelovao je i u zbornicima Katalog 1 i Katalog 2 te je zajedno s drugim članovima skupine redovito objavljivao literarne članke u Tribuni. Tomaž Šalamun je bio malo stariji od ostalih i razvijao je vlastitu neoavangardnu poetiku i zato ga se ne ubraja u užu centar skupine OHO, u kojem se nalazio njegov mladi brat Andraž Šalamun.

28 Time se također mijenja terminologija unutar skupine, prvotne pojmove neodade, huliganstva i samoniklog reizma zamjenjuju imena međunarodno poznatih struja: land art, konceptualna umjetnost, procesualna umjetnost, *arte povera*.

29 Zabel, Igor: “Kratka zgodovina gibanja OHO”, v: *OHO, retrospektiva* (katalog razstave), Ljubljana: Moderna galerija 1994, str. 118.

30 Šuvaković, Miško: *Politike slikarstva*, Piran: Obalne galerije 2004, str. 17-18.

31 Posebnost Tomaža Šalamuna u istom razdoblju je bila u tome da ni u intervjuima (France Pibernik, *ČMed modernizmom in avantgardo* “Ljubljana 1981”, Branko Hofman: “Pogovori s slovenskimi pisatelji”, Ljubljana 1978) nije izašao iz načina pisanja svojih pjesama ili proze i opirao se bilo kakvoj vanjskoj razlagačkoj poziciji.

32 Juvan, Marko: “Poganjki ludizma v Šalamunovem Pokru”, v: M. Juvan: *Vezi besedila*, Ljubljana: Literarno umetniško društvo Literatura 2000, str. 273-274.

33 Tomaž Šalamun u intervjuu – Pibernik, France: *Med modernizmom in avantgardo, pričevanja o sodobni poeziji*, Ljubljana: Slovenska matica 1981, str. 144.

34 Zabel, Igor: “Kratka zgodovina gibanja OHO”, v: *OHO, retrospektiva* (katalog razstave), Ljubljana: Moderna galerija 1994, str. 118-119.

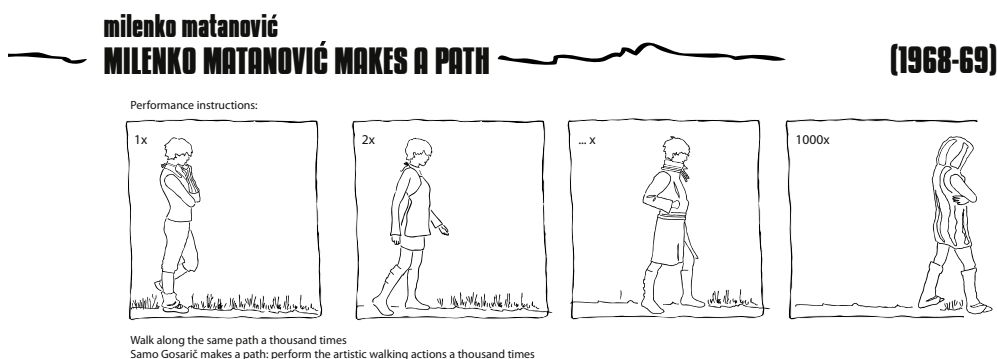
35 Kermauner, Taras: “Samovolja do ničā”, v: Kermauner, Taras: *Na potu k ničū in reči*, str. 76.

- 36 Kao što to shvaća Miško Šuvaković; v: Šuvaković, Miško: "Kritični postupci: modernizam, avantgarda, neoavantgarda in protokonceptualizam", v: *Filozofski vestnik*, 2004, br. 3, str. 86-88.

deklaracijom vlastite akcije kao umjetničkog djela u zadnjem stihu: 'zato je crta umjetnost'. Djelo je umjetnost zato jer ga autor deklarira kao pripadajuće umjetničkom diskursu, a diskurs zauzvrat prepoznaje autora kao svoj učinak. U svom pristupu Tomaž Šalamun približava neo-dadaističkoj dekonstrukciji jakog individuuma-autora tako što decentriranom, ohlađenom gestom nudi hipotetične pluralne konstrukcije subjekta u institucionalnom modelu umjetnosti, a takav hipotetički subjekt je uvijek izveden performiranjem u (kon)tekstualnom polju.<sup>36</sup> Kao što je kod Tomaža Šalamuna teško odijeliti njegovu privatnu i umjetničku djelatnost, tako je i u akciji *Povlačenje crte* teško odijeliti tekstualni od fizičkog sloja, jer su svako djelovanje, svaka gesta i svaka riječ već intervencije u postojeća polja značenja.

## Milenko Matanović: Milenko Matanović pravi stazu (1968 - 1969.)

Uz fotografiju staze ugažene trave, nastale višekratnim prolazanjem, i leđima okrenute figure u daljini, stoji zapis: *Umjetnik tisuću puta prolazi istom linijom*. To umjetničko djelo Milenka Matanovića nastalo je istovremeno s obratom skupine OHO u galerijsku umjetnost i kontekstom svakodnevnog djelovanja umjetnika još uvijek veže na prethodnu, ludističku i reističku djelatnost, a istovremeno ga otvorenom dikcijom 'pravljenja staze' odmiče od njih u smjeru procesualne umjetnosti, te ulaskom u svijet prirode najavljuje OHO-ovske projekte pejzažne umjetnosti (land arta) - oboje je deklariralo oho-ovsku umjetnost 1969. i dijelom još 1970.



- 37 Zabel, Igor: "Kratka zgodovina gibanja OHO", v: OHO, retrospektiva (katalog razstave), Ljubljana: Moderna galerija 1994, str. 126.

- 38 Brejc, Tomaž: *OHO 1966-1971* (Katalog razstave), Ljubljana: Študentski kulturni center 1978, str. 73.

- 39 Šuvaković, Miško: *Anatomija angelov*, Ljubljana: Znanstveno in publicistično središče 2001, str. 56.

Matanovićeva akcija na više je načina srodna djelu Richarda Longa *A Line Made by Walking* (1967) – u oba slučaja radi se o stazi / tragu / crti u travi koja je nastala kao posljedica autorovog hodanja; kod oba autora radi se o neagresivnom, intimnom odnosu s prirodom; u oba slučaja djelo prati konceptualno predstavljanje u obliku naslova, a kod Matanovića još i popratne rečenice.<sup>37</sup> Djela možemo razlikovati u sljedećem: kod Longa je umjetničko djelo staza, dakle nešto materijalno, nastalo kao trag autorovog djelovanja u prirodnom okolišu; kod Matanovića je naglasak stavljen na stvaranje staze, dakle na umjetnikovu tjelesnu intervenciju u prirodi te na procesualnost samog dugotrajnog procesa (tisuću puta proći istom linijom). Jednostavni koncepti Milenka Matanovića ne ograničavaju njegovu akciju unutar njenih pretpostavki, nego nude most prema osjetilnom iskustvu umjetnika koje je semantički teško predočivo.<sup>38</sup> Zadatak koncepta je ponuditi ulaznu točku u otvoreno polje značenja, asocijacija i situacija, koje presežu umjetnikovu svjesnu namjeru i rađaju se između njegovog tijela i prirodnog okoliša. U akciji pravljenja staze tako nastaju asocijacije i aluzije na prirodne procese, na temeljni odnos čovjeka i prirode, na značenjski neodrediv osjetilni doticaj tijela s travom po kojoj hoda, itd.

Djelo možemo iščitavati i kao pomak u razumijevanju koncepta serije, jer naizgled serijalno višekratno ponavljanje istog hodanja ovdje stvara proces u kojem se dinamično isprepliću umjetnik i trava po kojoj hoda – umjetnik svakim hodanjem lomi vlati trave, a istovremeno su za vrijeme procesa niknule nove; svijet se time pokazuje kao dinamični svijet pojava i mogućih odnosa u njemu.<sup>39</sup> Način na koji je projekt formuliran ostavlja otvoreni završetak, s jedne strane 'pravljenje staze' usmjerava našu pozornost na sve procese (prirodne i one koje uvodi umjetnik) koji su uključeni u djelo, a s druge strane nije točno određeno što ta staza koju se pravi jest: može biti stvarna fizička staza u prirodi, može biti neka ideja staze koja nije čisto materijalna, može biti neka konceptualna pretpostavka koja je bila ostvarena akcijom u određenom prostoru i vremenu, a staza može nastati tek u gledatelju/čitatelju koji promatra to umjetničko djelo. U djelu je već moguće prepoznati poteze Matanovićevog stvaralaštva koji će više doći do izražaja u sljedećoj, konceptualnoj fazi OHO-ovskog djelovanja gdje Matanović postavlja koncept kao ulaz u mogući simbolički sistem referenci koji nije ovisan samo o umjetnikovim namjerama i akcijama. Takvi su projekti konstelacija svijeta na polju koja odgovara konstelaciji zvijezda na nebu (1970) gdje se uspostavljaju korelacije između svijeta i nebeske konstelacije, zatim projekt *Kolektivno fiksiranje točke* (1970) u kojem su ljudi bili pozvani da u određeno vrijeme na određeni dan fiksiraju pogled na točku iznad kipa pobjednika na Kalemegdanu (Beograd) i tako je upišu u 'svjetsko pamćenje'. Matanović izvodi jednostavne akcije koje su perceptivno postavljene i istovremeno se



u njima autor ostavlja kontrole nad njihovim slojevima značenja. U biti pristup nije toliko drugačiji od ludističkih djela, gdje na isti način u djelo nasumično ulaze društvena značenja, konteksti i diskursi, samo što Matanović želi pobuditi u nama asocijacije i sjećanja na vankulturna iskustva pri čemu mu je ishodište čisto osjetilno iskustvo.

‘Nije mi stalo da stvaram velike stvari. Vrlo sam miran i jako se veselim kada opažam stvari koje se događaju sasvim lagodno. Na primjer, zanima me kako određena materija, recimo voda, može postojati u tri različita oblika: led, tekućina i para. Volim gledati kako se preobražava. U životu se to događa. Na primjer, iz sjevernog mora dopluta santa leda u Južno more. To je kruženje vode. Ili: stvar moje percepcije i sviđa mi se. Ako voda, kada vrije, stvara šumove, to samo povećava funkciju tog iskustva – osjetilnog iskustva.’<sup>40</sup>

40 Milenko Matanović, preuzeto iz: Šuvaković, Miško, *Politike slikarstva*, Piran: Obalne galerije 2004, str. 13.

## David Nez: Selekcijski kriterij akcija (letak), Ljubljana 1970.

“Akcijski postupak:

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Sudjelujte u mojem događaju naslova ‘Selekcijski kriterij akcija (letak)’, čija je jedna od namjena klasificiranje cijelog čovječanstva u slijedeće skupine:

Grupa A (potpuno uključeni u događaj)

Svi ljudi koji ispune uvjete 1., 2., 3a., 4. i 5.

Grupa B (djelomično uključeni u događaj)

Svi ljudi koji ispune uvjete 1., 2., 3b., 4. i 5.

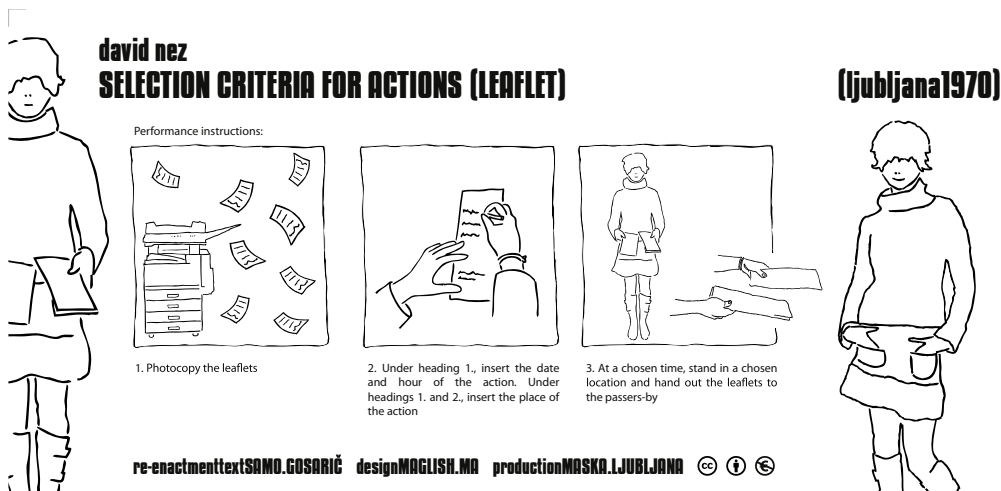
Grupa C (neuključeni)

Svi ljudi koji ne ispunjavaju ni jedan uvjet

Klasificirani ste u grupu A

Hvala na znatiželji!”<sup>41</sup>

41 Dokumentacija projekta “Selekcijski kriterij akcij (letak)”, v: *Problemi*, Ljubljana, letnik 1970, br. 193.



U zadnjoj, konceptualnoj fazi oho-ovskog djelovanja, u prvi plan djela se postavlja koncept kao način predstavljanja onih odnosa svijeta i svijesti koji su onkraj neposredne osjetilne percepcije<sup>42</sup>. Tako projekt Davida Neza *Selekcijski kriterij akcija (letak)* djeluje kao sonda mapiranja društvenog uzorka hodanja ljudi po ulici s obzirom na to kakav odnos uspostave u odnosu na ‘mladića’ (Davida Neza) koji dijeli listiće s gore navedenim tekstom prolaznicima. U djelu je isprepletano nekoliko različitih pristupa relaciji između koncepta i fizičke akcije, koje Miško Šuvaković razmatra u analizi autorefleksivnih postupaka konceptualne faze skupine OHO<sup>43</sup>: prvo, koncept je tekstualna predodžba moguće fizičke pojave, jer izlaže autorove pretpostavke o ponašanju ljudi i bila je planirana prije same akcije; drugo, koncept je dokumentacija izvedene akcije koja pomoću teksta i fotografija predstavlja događaj onima koji nisu sudjelovali u njemu, a isto tako nudi analizu i strukturalno razlaganje učinjenog (kao klasificiranja cijelog čovječanstva); treće, tekst tiskan na lecima bio je dio akcije i nosio je performativnu ulogu.

42 Šuvaković, Miško: *Anatomija angelov*, Ljubljana: Znanstveno in publicistično središče 2001, str. 56-57.

43 Šuvaković, Miško: *Politike slikarstva*, Piran: Obalne galerije 2004, str. 18-23.

Za razliku od otvorenih koncepata Milenka Matanovića, za Davida Neza je karakteristično uspostavljanje sistema unutar kojeg se zatim uvrstavaju konkretne radnje. U djelu *Selekcijski kriterij akcija (letak)* Nez preko unaprijed predviđenih parametara od akcije pojedinih prolaznika izvlači mapiranje hoda ljudi u urbanom centru, odnosno, kako sam navodi: 'klasifikaciju cijelog čovječanstva u tri grupe'. Prividna zatvorenost djela unutar unaprijed određenih pretpostavki svejedno omogućuje sondiranje konkretnih društvenih odnosa za koje nije nužno da ih umjetnik unaprijed predvidi, već oni ulaze u događaj kroz kontekst prostora i vremena njegovog izvođenja te izgleda i ponašanja performera. Na fotografijama akcije možemo vidjeti dugokosog mladića u dugom kaputu koji pred ulazom u galeriju na jednoj od glavnih gradskih šetališta dijeli listiće prolaznicima i iz toga možemo zaključiti da su se u izbor ljudi, bez obzira jesu li odlučili uzeti listić ili ne, vjerojatno uključili slijedeći društveni uzorci: odnos većinske kulture prema studentskoj hipijevskoj supkulturi, očekivanja prema onom što se izlaže u umjetničkoj galeriji, dakle da je to umjetnost, i naposljetku prepoznavanje dijeljenja listića kao moguće reklamne akcije. Akcija kroz mapiranje običaja šetnje građana otkriva u njih upletene društvene uzorke i također ih predočava onim prolaznicima koji će letak pročitati, jer činjeničnom obradom čisto perceptivnih razina njihovog ponašanja i humorističnim sklopom klasifikacije cijelog čovječanstva poništava njihova prijašnja očekivanja.

Po svom učinku na prolaznike događaj je sličan ranije opisanoj Pogačnikovoj šetnji s izvezenim kukcem, s razlikom da Nezu nije bilo potrebno predvidjeti koja značenja stupaju u akciju preko uličnog konteksta prije nego ih otkrije kao neodgovarajuće onima koji su letak pročitali do kraja. U razotkrivanju nasumično prisutnih diskursa uličnog šetanja možemo povući paralelu s Chubbyjevom šetnjom u pidžami, samo što se tamo diskursi otkrivaju subverzivnim premještanjem diskursa privatne, noćne odjeće u javnu, uličnu situaciju, dok David Nez uličnim diskursima suprotstavlja faktografski, čisto perceptivni opis predviđenog ponašanja ljudi. Kako je dakle za oho-ovski konceptualizam specifična ravnodušnost prema referentima u svijetu<sup>44</sup> i težnja fizičkom, perceptivnom predstavljanju inače nevidljivih odnosa, na taj se način obrađivalo većinom prirodne procese ili odnose među članovima skupine OHO. Nezova akcija sa zadnje grupne izložbe skupine OHO (studen 1970., Gradska galerija, Ljubljana) u konceptualnom je opusu skupine jedinstvena upravo po tome da se prihvaća fizičke predodžbe inače nevidljivih društvenih odnosa, konkretno konteksta i diskursa javnog prostora, i to tako da joj reističko gledanje svijeta nudi kao odskočnu dasku za analizu i kritiku postojećih označiteljskih mreža, a ujedno pokazuje da društvene uzorke možemo promatrati na posve materijalnoj razini.<sup>45</sup>

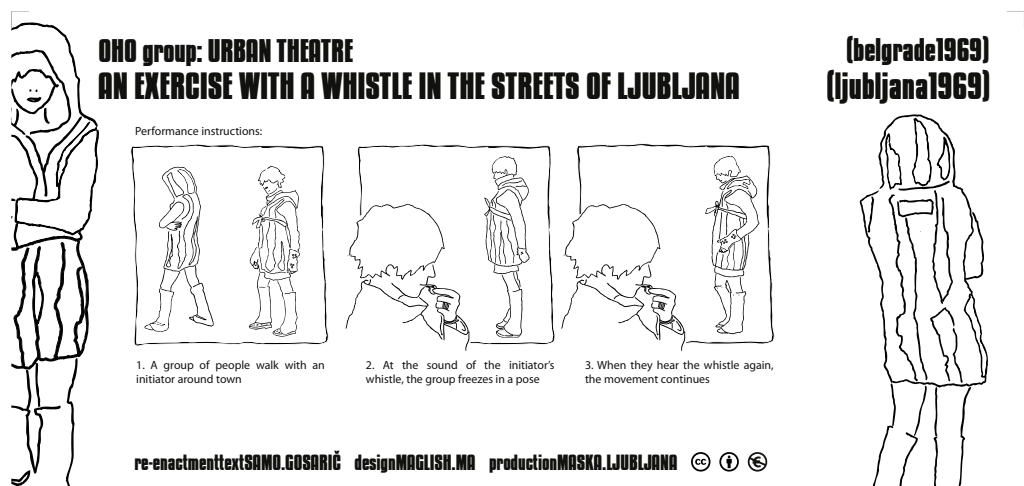
44 Šuvaković, Miško: *Politike slikarstva*, Piran: Obalne galerije 2004, str. 19.

45 Što je sukladno Althusserovom shvaćanju ideologije u spisu "Ideologija in ideološki aparati države" (v: Althusser, Louis: *Izbrani spisi*, Založba /\* cf, Ljubljana 2000).

## Skupina OHO: Urbani teatar (Beograd, 1969.) / Vježba sa zviždaljkom na ljubljanskim ulicama (Ljubljana, 1969.)

Višeimena akcija (*Hepening s pištaljkom, Vježba sa zviždaljkom na ljubljanskim ulicama, Urbani teatar*) spada u skupinu oho-ovskih hepeninga i uličnih akcija koje su doživjele procvat uglavnom 1968. godine i bile većinom izvedene u parku Zvezda u Ljubljani – među njima je i prva izvedba obrađene akcije tj. hepeninga<sup>46</sup>. Hepening je bio ponovljen na beogradskom festivalu BITEF (1969) i najesen ponovno u Ljubljani, gdje ga je Naško Križar dokumentirao u filmu *Projekt 7* (1969). Na snimci vidimo skupinu ljudi kako hodaju po glavnoj gradskoj ulici, na što se na zvuk zviždaljke inicijatora zamrznu, te na slijedeći pisak nastavljaju s hodom. Akcija se ponavlja više puta, kod svakog zamrzavanja se prekida i razgovor okupljenog društva, vjerojatno kolega i znanaca.

46 Breznik, Maja: "Urbani teatar, happeningi skupine OHO 1966-1969", *M'ars*, br. 3-4, 1995, str. 8-9.



Za razliku od prije obrađenih solo performansa, *Urbani teatar* je grupna akcija koju možemo nadovezati na dvije linije oho-ovskih grupnih performativnih akcija. Prva je linija uličnih hepeninga, tu se prvenstveno radi o spomenutim projektima u parku Zvezda, obuhvaća područje ludističkog, spontanog grupnog djelovanja skupine OHO u kojem se mikrokolektiv i pojedinci udružuju unutar obzora igre kao alternative svijetu odraslih<sup>47</sup>. Iz tog kuta gledišta prvenstveno upotreba zviždaljke, pa i zamrzavanje hoda u *Urbanom teatru* podsjećaju na neke dječje igre. Na drugu liniju se vežu one

47 Šuvaković, Miško: *Anatomija angelov*, Ljubljana: Znanstveno in publicistično središte 2001, str. 58.

akcije izvedene na izložbama ili festivalima, koje zbog preciznih, minimalnih uputstava podsjećaju na akcije pokreta Fluxus – *OHO show u Zagrebu* (travanj 1968.)<sup>48</sup> i *Programirana igra* (BITEF, Beograd, 1969.). Za razliku od igrivih (ili čak ludističkih) scenarija Fluxusa koji proizlaze iz jezičnih igara i dadaizma i imaju društveno emancipacijsku ulogu, u scenarijima s OHO showa u Zagrebu možemo razabrati reističko (doslovno vidljivo) promatranje svakodnevnih zbivanja. Tako se recimo u analizi čitanja djelatnosti oduzimaju svi kognitivni elementi i izvodi se samo to što je perceptivno vidljivo: “Ruke drže časopis. Oči gledaju slova. Glava se potresa.”<sup>49</sup>; isto tako nema nikakve ironije u perceptivnoj analizi zvučnosti knjige: “Knjigu uzmeš u ruku i listaš. Čuje se listanje. Slušaš knjigu 100 američkih pjesama.”<sup>50</sup> Na jednak način možemo shvatiti *Urbani teatar* kao perceptivnu analizu svakodnevnog izvođenja hoda – kao izmjene hodanja i stajanja na mjestu.

Izmjenom bližeg i krupnog plana<sup>51</sup> Naško Križnar nam u snimci akcije predočava odnos između ‘mikrokulture’ ljudi koji slijede protokol zviždaljke i prolaznika (‘makrokulture’) koji na hepening reagiraju. Za razliku od ostalih obrađenih akcija s hodanjem, Urbani teatar je neposredna interferenca u socijalnu koreografiju, dakle u način na koji je uređeno kretanje ljudi u urbanim prostorima. Grupnim zamrzavanjem akcija materijalno zahvaća kretanje prolaznika, a istovremeno svojim protokolom izmjene hoda i zamrzavanja stvara suprotnost očekivanoj društvenoj koreografiji hoda i time je razotkriva. Ako govorimo o hepeningu kao barem djelomično nadziranom događaju u koji se mogu uključiti spontane reakcije publike<sup>52</sup>, s Urbanim teatrom se pokazalo da je česta reakcija prolaznika<sup>53</sup> bila pokušati zviždanjem posegnuti u protokol kretanja i zamrzavanja kojeg određuje inicijator sa zviždaljkom. Urbani teatar nudi publici lako prepoznatljiv scenarij akcije i način interakcije s njim koji ne zahtjeva veliki angažman, pa preko toga diskretno proširuje igrivost na javni prostor i preko njegovih implicitnih protokola.

## Tijelo u kontekstualnim mrežama

Ako na temelju šest obrađenih hodajućih performansa pogledamo kako se kroz vrijeme i različite faze oho-ovskog djelovanja mijenjao odnos prema tijelu, činu hodanja i prostora u koji se pojedinačna akcija smješta, možemo razlučiti tri razdoblja. U prve dvije šetnje, Pogačnikovoj šetnji s izvezenim kukcem i Chubbyjevoj šetnji u pidžami, tijelo performera i hod ulicom shvaćeni su kao prazni označitelj, kao ona najneutralnija točka uličnog ponašanja, na koji gledatelj može projicirati različita značenja koje autor režira ili predviđa. Autor / izvođač se doslovno izmiče iz akcije i postaje hodajuća vitrina za umjetničko djelo koje djeluje potpuno vizualno (izvezeni kukac odnosno pidžama). U druge dvije akcije, Šalamunovom povlačenju crte i Matanovićevom pravljenju staze umjetnik se na materijalnoj razini vraća u umjetničko djelo, njegovo tijelo postaje dio procesa koji za sobom ostavlja posve fizički trag u svom okolišu: trag krede na asfaltu, trag hodanja u travi ili pjesnička deklaracija o umjetničkim namjerama akcije kao trag u ‘prostoru’ umjetnosti. Ako je autor u prva dva hodanja izmaknut iz djela i režira ga kroz postupke montaže, ovdje su njegovo tijelo, ponašanje i hod dio procesa, čije sve posljedice koje akcija pokreće u okolišu koji na nju reagira autor ne može predvidjeti i ostavlja ih otvorenima. U zadnja dva djela, *Urbanom teatru* i Nezovom *Selekcijskom kriteriju akcija (letak)*, centar zanimanja umjetničkog djela postaje upravo kako okolina reagira na umjetnikovu namjernu intervenciju, koja na materijalni način poseže u protokole socijalne koreografije prisutne u uličnom prostoru te ih time razotkriva. Sukladno hipotezi Hala Fostera<sup>54</sup> da neoavangarda najprije preuzima postupke historijske avangarde i tek u drugom valu na temelju njih razvija vlastite procedure, možemo i u te dvije upravljane akcije primijetiti principe dadaističke montaže, dok je kasnije prisutna sve veća svijest o postojanju i djelovanju društvenih diskursa te njihovom sve preciznijem uključivanju u umjetnička djela. Usporedo s time mijenja se i razumijevanje tijela od (pukog) znaka, preko tjelesnosti kao otvorene, mnogoznačenjske, iskustvene situacije, do preplitanja tijela i diskursa kao diskurzivnog tijela ili materijalnog diskursa na primjeru socijalnih koreografija.

48 Nazvan i “fluxus nastup OHO”, v: Brejc, Tomaž: *OHO 1966-1971* (Katalog razstave), Ljubljana: Študentski kulturni center 1978, str. 67.

49 “OHO show v Zagrebu”, v: *Tribuna*, letnik 1968-69, br. 19, str. 11.

50 Isto

51 Skrt, Darja: *Po sledovih reizma*, Nova Gorica, Goriški muzej 1996, str. 28.

52 Šuvaković, Miško: *Anatomija angelov*, Ljubljana: Znanstveno in publicistično središče 2001, str. 223-227.

53 Nakon dvije rekonstrukcije hepeninga, u studenom 2008. u Ljubljani i u lipnju 2009. u Hrastniku.

54 Foster, Hal: “What’s Neo about the Neoavant-Garde”, v: *October; art theory criticism, politics*, št. 70, fall 1994, Cambridge: MIT Press, str. 5-23.

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*Katalog* ( posebna številka revije *Problemi*, št. 67-68, Ljubljana, 1968)

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"OHO show v Zagrebu", v: *Tribuna*, letnik 1968-69, št. 19, str. 11

*OHO, retrospektiva* (katalog razstave), Ljubljana: Moderna galerija 1994, dopolnjena izdaja 2007

Pibernik, France: *Med modernizmom in avantgardo, pričevanja o sodobni poeziji*, Ljubljana: Slovenska matica 1981

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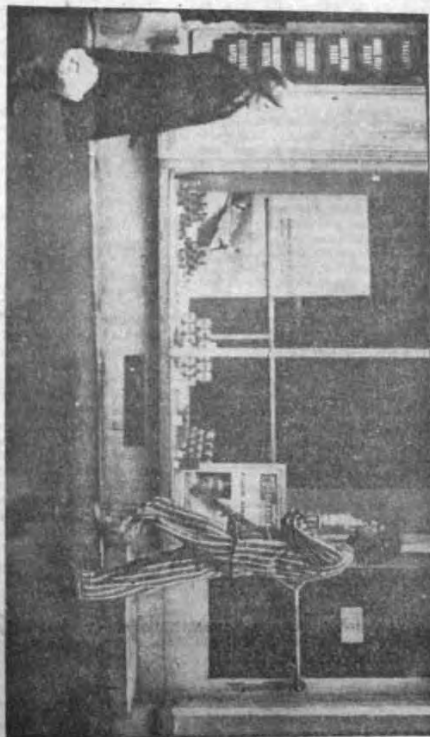
Šuvaković, Miško: *Politike slikarstva*, Piran: Obalne galerije 2004

Zabel, Igor: "Kratka zgodovina gibanja OHO", v: *OHO, retrospektiva* (katalog razstave), Ljubljana: Moderna galerija 1994, str. 105-136 (tudi v: Zabel, Igor: "Short history of OHO", v: *East Art Map*, Cambridge: MIT Press 2003, str. 410-432)

študentski list

Ljubljana, 5. aprila 1967  
Letnik XVII Številka 18

# tribuna





Samo Gosarič, *Walking Performance* (OHO Group's Urban Theatre), 2009., photo: Urška Boljkovac

# A Walk Through Walking Performances by the OHO Group (1965-70)

Samo Gosarič

Translated from the Slovene by Tina Škoberne and Maja Lovrenov

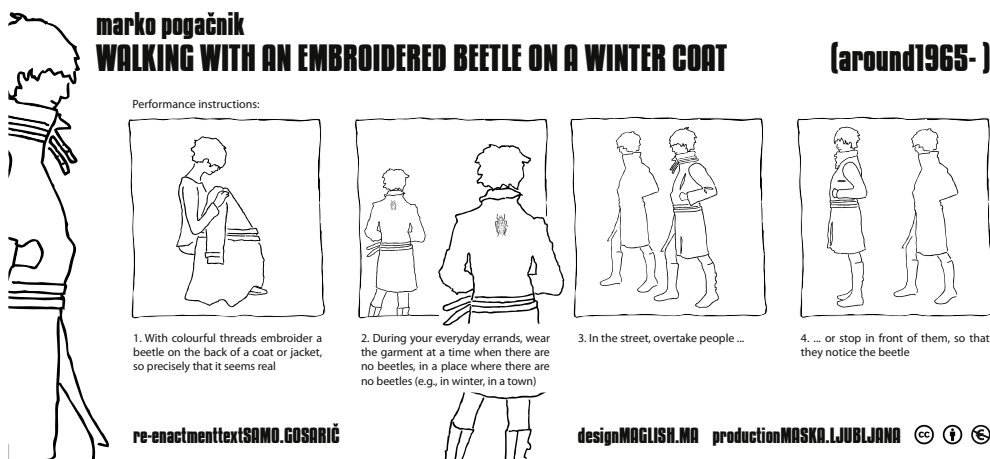


In the neo-avant-garde, a shift takes place in the understanding of an artwork, which is no longer considered a self-sufficient piece which communicates the author's intention in a hierarchical model of communication, but is independent of the author and therefore entangled in a network of artistic and social contexts, which can be discerned in the work by an active spectator/reader. My aim is to present various strategies of an artwork's self-referentiality through six walking performances by the Slovenian neo-avant-garde group OHO (1965-71), which coincide with various stages or screen images of OHO reality (reism, ludism, programmed art, process art, conceptual art). In each of these, the group conceived reality differently and developed artistic practices in line with this conception. I will focus on walking performances, i.e. actions by artists using or examining walks in urban and natural environment because, by withdrawing from the art field or walking on its edge and using merely minimal performance elements, they point to contextuality as the fundamental principle of generating meaning. In the neo-avant-garde spirit, these performances thus test the limits of art and everyday life, disclosing their conventions and protocols.

## Marko Pogačnik's Walk With an Embroidered Beetle on a Winter Coat (undated, probably around 1965)

"This is why the members of the reistic company tried to find in reality an opportunity for reistic action and were not content with mere artistic activity. For example, using colourful silk threads, Marinka embroidered a green beetle with long antennas on the back of my winter coat in such detail that it looked like a real forest beetle. I, of course, wore the coat in winter and in the city, precisely when there are no beetles and precisely where there are none. It was the negative of the situation in life. People wondered when I overtook them with my usual brisk walk. Of course, the very next moment, their common sense helped them realize that this could not be a real beetle. But precisely the original moment of wondering was decisive for the reistic procedure. The unexpected appearance of the insect's 'negative' instantly drew its being from the clutches of meanings and enabled the experience of truth."<sup>1</sup>

- 1 Pogačnik, Marko: "OHO – Šempas, 1963 – 1985. Vprašanja Tarasa Kermaunerja [OHO – Šempas, 1963 – 1985. The Questions of Taras Kermauner]" in: *Zmajeve črte, ekologija in umetnost* [Ley Lines, Ecology and Art], Maribor: Založba obzorja, Znamenja Edition, 1986, p. 87-88.



In addition to the description of the walk with an embroidered beetle, the above quote provides also the principles and procedures of reistic art. Reism<sup>2</sup> can be understood as OHO's main ideological platform, which was established in 1966 with OHO's manifesto and the book entitled OHO (M. Pogačnik, I.G. Plamen) on the basis of the group's previous activities<sup>3</sup> and persisted in some of their fundamental presuppositions throughout their entire work also after the focus of an artwork shifted from the mere sensory presence of a thing (reistic tautology) in the direction of examining relations and processes. Reism was established as a neo-avant-garde utopia within the post-humanist framework in which a turn takes place from the anthropocentric idea of the world and the conception of the subject as established in itself to the understanding of the phenomena of the world, society and human psyche as elements of all-embracing structures and relations. The reistic utopia is realized in a special way of viewing the world – it is not about changing the world, but about changing our perception, that is, literally the way we view the world. Reism practices a special attentive observance of the sensory, seeing the world as directly given to the senses and all things as equal and forming equal, non-hierarchical relations.<sup>4</sup> This view, which can be placed in the context of the emancipation of the sensory and the death of metaphysics, subverts the humanistic (socialistic) as well as modernistic understanding of art in that it does not distinguish between art and life, between high and popular art nor between art disciplines.

Parallel to turning away from the anthropocentric understanding of the world, the author withdraws as the central point of an artwork, i.e., as the one in possession of the communication channels through which the work communicates with its recipient. The work becomes autonomous and does not possess any particular greatness that would separate it from the rest of the world; it is, therefore, neither mimetic (it is not like the world, it is part of the world) nor expressive (it does not express

- 2 The concept of reism was introduced from the outside, by literary critic Taras Kermauner in the context of literary and ideal history in which reism is, for him, a logical continuation of nihilism and the end of metaphysics, somehow in the sequence: God who is reduced to Man who is reduced to Thing. Marko Pogačnik and I.G. Plamen took this concept from him and, through their theoretical articles in *Tribuna*, established it in a different context and conception.
- 3 Zabel, Igor: "Kratka zgodovina gibanja OHO [A Short History of the OHO Movement]", in: *OHO, retrospektiva* (katalog razstave) [OHO, a Retrospective (catalogue accompanying the exhibition)], Ljubljana: Moderna galerija 1994, p. 107.
- 4 Zabel, Igor: "Kratka zgodovina gibanja OHO [A Short History of the OHO Movement]", in: *OHO, retrospektiva* (katalog razstave) [OHO, a Retrospective (catalogue accompanying the exhibition)], Ljubljana: Moderna galerija 1994, pp. 108, 116-118.

- 5 Šuvaković, Miško: *Politike slikarstva* [The Policies of Painting], Piran: Obalne galerije 2004, pp. 8-11.
- 6 Pogačnik, Marko: "OHO – Šempas, 1963 – 1985. Vprašanja Tarasa Kermaunerja [OHO – Šempas, 1963 – 1985. The Questions of Taras Kermauner]" in: *Zmajeve črte, ekologija in umetnost* [Ley Lines, Ecology and Art], Maribor: Založba obzorja, Znamenja Edition, 1986, pp. 69-137.
- 7 Geister, Iztok (I.G. Plamen): "Teorija pomena [The Theory of Meaning]", in: *Tribuna*, no. 22, Ljubljana 1965-66.

the author). Through self-reflexive procedures, the work appears as itself; in reism, this is related to the object showing its sensory appearance in the procedure of the so-called reistic tautology. In reistic tautology, the thing or its spatial appearance is equated with its sensory one: the centre of interest is what is before the senses, what is seen, heard, felt, etc., whereas all other systems of meaning whose bearer would be the artist are eliminated (an object is not a symbolic or metaphorical presentation of the author's idea).<sup>5</sup> But the purpose of an artwork is not to present the object as such, but to trigger in the spectator a shift in awareness or feeling so that he/she first even sees the object(ness) as such. This is why they use procedures that Marko Pogačnik often refers to as "negative",<sup>6</sup> which strip the objects of all the levels of meaning. According to I.G. Plamen's "Teorija Pomena [The Theory of Meaning]",<sup>7</sup> the OHO group understood meaning as something that is not part of the thing itself, but is assigned to the thing according to its position (context) by humans in the name of utilitarianism or disposability. The negative procedures are supposed to put a stop to the conventional meaningful, utilitarian perception of things and enable the spectator to behold their merely physical presence. Examples of this are Pogačnik's chair without a seat, plaster casts of various plastic wrappings (1965–68), negative plaster casts of everyday objects (the so-called pop-articles, 1964–66) – objects that are practically the same as their "originals" at the level of sensory phenomena, but are stripped of their usefulness.

The same principle of putting a stop to the ordinary perception of an object and directing the spectator to the reistic gaze can be observed in the way Pogačnik's walk around town with an embroidered beetle on his coat is directed. The beetle is embroidered as realistically as possible and is placed in an everyday non-artistic context, on a spot (coat) where it is very probable that a live beetle would appear, in order for the accidental observer to mistake the embroidered beetle for the real one at first sight. But looking closer, the negative directorial procedures are supposed to be disclosed to the spectator enabling them to see that what is before them is only an embroidered beetle – for Pogačnik wore the coat with the beetle only in town where there are no beetles and only in winter when there are no beetles. The context of the everyday walk around town and the way the spectator's gaze is directed within it proves that we are not dealing with a mimetic artistic structure where the value of the embroidered beetle would be in it being similar to the real one, but at the same time recognizably different from it. The utopian level of the reistic project primarily does not pay attention to the artistic context, but wants to provoke a different view of reality as part of everyday practice. In this action, Pogačnik uses the context of a particular time and place of the performance in order to bring the spectator to see the embroidered beetle as an embroidered beetle through the (self-reflexive) procedure of reistic tautology.

- 8 Pogačnik, Marko: "Predlog [A Proposal]", in: *Tribuna*, no. 11, Ljubljana 1965-66, p. 4.

The way that the walk is incorporated into the work makes us see that what we are dealing with here is not so much performance art, but rather a moveable open work in public space – a concept close to Pogačnik's almost concurrent proposal regarding smaller-sized exhibition venues ("syntgalleries") in public spaces that were supposed to increase the communicativeness of artworks. Pogačnik presented the idea of "syntgalleries" in his article "Predlog [A Proposal]",<sup>8</sup> in which he analysed the space of an art gallery and came to the conclusion that it is the architectural model of a gallery that makes an artwork seem self-sufficient, wholesome and perfect and it does this by preventing almost all its communication, reducing its potential openness to mere appearance. Pogačnik understands communicativeness as the possibility of establishing various connections between an artwork and a concrete environment – taking place in the spectator's gaze. In this sense, a gallery reduces an artwork to appearance, since it expects that all the meanings can be read from the work itself, whereas, in the case of the walk with an embroidered beetle, we can see that a reistic work represents its merely sensory presence only within the direction of the whole context of its presentation. It is only with the author withdrawing from the artwork and letting the spectators search for meanings and establish relations themselves that the possibility of the reistic project opens, that is, the possibility of art serving to change the spectator's consciousness. By arguing that, via the context of its presentation, the work presents itself as its merely sensory appearance, reism wants to put a stop to the established perception of things and thus enable a different perception of other phenomena of everyday life.

## Vojin Kovač – Chubby's Walk in Pyjamas in the Streets of Ljubljana (April 1967)

"NEWS ITEM: At 4.30 pm on Friday, a strangely dressed, most probably male person of undeterminable age was spotted at Figovec, arousing general interest. The person's head was covered in long black hair as is the fashion with the so-called beatniks; but more than by this fact, which we have unfortunately already gotten used to also here (!), the passers-by were surprised by the person's attire: the person was wearing pyjamas. Our correspondent was not able to find out whether it was an act of imbecility or provocation. We cannot agree with the behaviour of those eyewitnesses who only laughed sillily at the event or even found cheap thrills in it. It is evident how indifferent we are becoming to the ridicule of public opinion. At Tromostovje, the person disappeared before our eyes. This case reminds us that, in addition to youth crime and other harmful elements, snobbish phenomena modelled on Western fashion have spread also in our society; but we have to ask ourselves what these people are looking for here and when will we finally clip their wings."<sup>9</sup>

- 9 Drev, Jože: "Fant s pižamo [A Boy With Pyjamas]", in: *Tribuna*, no. 18, vol. 1966-1967 / 5 April 1967.



## vojnikovač - chubby WALKING IN PYJAMAS IN THE STREETS OF LJUBLJANA

(ljubljanat967)

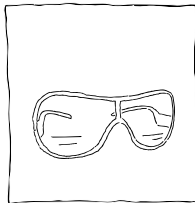
Performance instructions:



1. Put on your pyjamas and walk in them along the streets



2. Do not address people, keep your distance



Option: you can wear sunglasses



re-enactmenttextSAMO.GOSARIČ designMAGLISH.MA productionMASKA.LJUBLJANA © ⓘ

The above excerpt taken from a humorous student note, which, from various fictitious aspects, presents the reactions to the walk of the then 18-year-old Vojin Kovač – Chubby in pyjamas in the streets of Ljubljana, delineates the spirit of the time and the context of the then provocative action. The artistic activity or life practice of Vojin Kovač Chubby can be classified as ludism, which is that line of OHO practice that runs parallel to the main one (reism – process art – conceptual art). In view of the neo-avant-garde adopting the procedures of historical avant-garde in order to subvert the central role of the author and the elite nature of an artwork, this line drew especially on the constructivist procedures of industrial production, planning and repetitiveness.<sup>10</sup> Ludism is the Slovenian manifestation of the other pole of the neo-avant-garde, which, drawing on Dadaism, attained the same goals by procedures of chance, game, spontaneity, the aesthetic indifference of not distinguishing between high and low culture and the introduction of ready-made procedures. Within OHO, we can connect ludism to one of the two original groups, the so-called Ljubljana group (A. Kermauner, M. Matanović, M. Hanžek, Chubby), which introduced in the older, more theoretically oriented Kranj group (M. Pogačnik, I.G. Plamen, N. Križnar, R. Šeligo) the drive of youth urban culture, “hooliganism” or hippiedom, popular music, beat movement and an interest in Dada and Neo-Dada. As opposed to reism, ludism does not build on a utopian autonomous position, but rather establishes, within the opposition between youth subculture and the mainstream culture, a world of play as an alternative to the world of adults<sup>11</sup>, whose discourses it actively subverts, especially with the tactics of ready-made shifts from one discourse to another. It is of no surprise therefore that, in OHO, the ludistic spirit is most present especially in the actions of urban theatre (happenings, performance art, Fluxus performances) where there were strong connections to hippy culture and other youth movements.

The second strong field of ludistic practice, which was not limited only to OHO, was literature, above all poetry (T. Šalamun, Chubby) and ready-made prose (T. Šalamun, M. Švabič). Here, ludism is understood as a movement that takes play as the fundamental principle of creation in a world without a centre, accepting the loss of meaning and transcendence without any grievance and toying in a parodic manner with the remnants of metaphysics and ideologies, with the non-binding forms and conventions.<sup>12</sup> At the level of text, ludism is connected to the (post)structuralist conception of language as an abstract network of distinctive features and to a playful, anti-authoritative, open and hedonistic new pattern of textuality, which emerges after the end of metaphysics and in which a sign’s stability and identity are no longer determined by any onto-theology or reference to extra-language referents or beings.<sup>13</sup> The subject appears as a member of a system or the effect of the signifying chain. According to the way the author can approach this abolition of the subject, Marko Juvan distinguishes between two types of ludism. Characteristic of the more prevailing “romantic ludism” initiated by Tomaž Šalamun, which passed into a merely literary, genre, post-modernist ludism in the second generation of poets, is a “play of the subject”, in which the author, within his/her artistic creation, takes the vacant place of the absent onto-theology, constantly switching between roles and thus overturning his/her identity.<sup>14</sup> The other possibility, whose purest form can be found precisely in the poetry and actions of Vojin Kovač Chubby, is “reistic ludism”, in which a play is understood as “a play of the world” or “a play of signifiers”, as a free, unbound, aimless, foundationless happening of being without transcendence in which the subject is abolished or is equated to all that is and functions as a rhetorical figure of speech or as a signifying construct.<sup>15</sup>

Within the OHO group and also the Slovenian neo-avant-garde in general, Chubby’s position is special in that, although he follows the principles of reism to the letter and withdraws from the artwork, his work does not carry a utopian component. As opposed to other members of the OHO group, who developed their own poetics within OHO procedures, Chubby was, above all, the master of appropriating the discourses and procedures of others. In his texts, we can find the appropriation of OHO practices (reistic description, serial text, visual poetry) as well as social discourses. More important than the artistic effect is Chubby’s way of displacing various discourses and thus eliciting a reaction from the readers or the public. This shows that Chubby’s ludism is never a pure game on the

10 Foster, Hal: “What’s Neo about the Neo-avant-garde”, in: *October; Art/Theory/Criticism/Politics*, no. 70, fall 1994, Cambridge: MIT Press, pp. 8-9.

11 Šuvaković, Miško: *Anatomija angelov* [The Anatomy of Angels], Ljubljana: Znanstveno in publicistično središče, 2001, p. 58.

12 Juvan, Marko: “Poganjki ludizma v Šalamunovem Pokru [The Seeds of Ludism in Šalamun’s Poker], in: M. Juvan: *Vezi besedila* [The Bonds of Text], Ljubljana: Literarno umetniško društvo Literatura, 2000, p. 273.

13 Ibid.

14 Ibid., p. 281.

15 Ibid.

- 16 A plain reistic description of seven condom boxes presented as a cycle of poems in the journal *Katalog* [Catalogue] (a special issue of the journal *Problemi*, no. 67-68, Ljubljana, 1968).
- 17 A pseudo manifesto of lumpenproletariat written in a "revolutionary" communist style published in the student paper *Tribuna* in 1968.
- 18 "Demokracija da – razkroj ne!, Izjava nekaterih slovenskih kulturnih delavcev [Democracy Yes – Decay No! A Statement by Some Slovenian Cultural Workers]", in: *Delo*, 8 November 1968 (Signed by: Ivan Ribič, Matej Bor, Tone Svetina, France Bevk, Stojan Batič, Vladimir Lakovič, Ciril Kosmač, Božidar Jakac, Josip Vidmar, Mitja Mejak, Karel Grabeljšek, France Štiglic).
- 19 Švakovič, Miško: *Konceptualna umetnost* [Conceptual Art], Novi Sad: Muzej savremene umetnosti Vojvodine, 2007, pp. 47-50.
- 20 Foster, Hal: "What's Neo about the Neoavant-Garde", in: *October; Art/Theory/Criticism/Politics*, no. 70, fall 1994, Cambridge: MIT Press, p. 26.
- 21 Hanžek, Matjaž, Introduction to the book Kovač, Vojin – Chubby: *Chubby was here*, Založba Lipa: Koper 1987.
- 22 The self-reflexive procedures at the level of ready-made take place at the level of displacing an object into another context, where, despite the same phenomenology of the specimen, its meaning changes. In my explanation of self-reflexive procedures, I refer to the article: Švakovič, Miško: "Kritični postopki: modernizem, avantgarda, neoavantgarda in protokonceptualizem [Critical Procedures: Modernism, Avant-garde, Neo-avant-garde and Proto-conceptualism]", in: *Filozofski vestnik*, no. 3, Ljubljana 2004, pp. 73-88.
- 23 Zabel, Igor: "Kratka zgodovina gibanja OHO [A Short History of the OHO Movement]", in: *OHO, retrospektiva (katalog razstave)* [OHO, a Retrospective (catalogue accompanying the exhibition)], Ljubljana: Moderna galerija 1994, p. 108.
- 24 Brejc, Tomaž: "Juvenilia, Notice k ohojevski recepciji zgodovinskih avantgard [Juvenilia, Notes to OHO's Reception of Historical Avant-gardes]" in: *Tank!, Slovenska zgodovinska avantgarda* [Tank: The Slovenian Historical Avant-garde], Ljubljana: Museum of Modern Art 1998, p. 138.

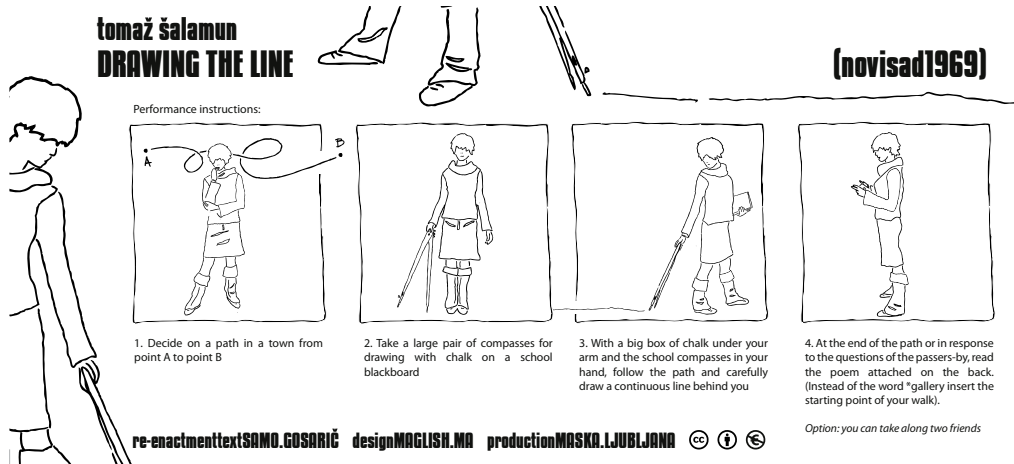
- 25 Breznik, Maja: "Urbani teater, happeningi skupine OHO 1966-1969 [Urban Theatre, OHO Group Happenings, 1966-1969]", in: *M'ars*, no. 3-4, 1995, p. 10.

surface of language but a contextual or discursive practice with a provocative or subversive note in which we find the characteristics of hooliganism (subculture), (Neo-)Dadaism and the Beat movement. The best examples are the texts *Prezervativi* [Condoms]<sup>16</sup>, *Manifest kulturne revolucije* [A Manifesto of Cultural Revolution] and *Oda kulturni revoluciji* [An Ode to Cultural Revolution]<sup>17</sup>, which were the main causes of the scandal "Demokracija da – razkroj ne! [Democracy Yes – Decay No!]"<sup>18</sup>, the main conflict between the Slovenian neo-avant-garde and the cultural establishment at the time – Josip Vidmar's circle, which argued for the Slovenian version of Yugoslav moderate modernism mixed with humanistic values. Despite the lack of a direct connection, we can find in Chubby's approach, especially in his subverting the local variants of high modernism by using dadaistic procedures of montage and ready-made, a parallel to American Neo-Dada of the 1940s and 1950s<sup>19</sup>, with which it shares also the artist's distanced stance and a displacement tactics typical of the neo-avant-garde. In this displacement, realized, for example, by combining ready-made texts or transferring one discourse into another and mixing high and popular culture, the meanings of art and everyday life are decentralised, which is what separates Neo-Dada from the manifest rebellion of Dada – instead of the great oppositions, there are subtle displacements.<sup>20</sup> Of all OHO bodies of work, Chubby's is the most elusive, which is usually ascribed to his erasure of the line between art and life practice.<sup>21</sup> But if we take a closer look at his works, especially the above mentioned three texts and the action of walking in his pyjamas, we can see that the elusiveness is rather a consequence of the author's consistent withdrawal from the work, and all that remains are social and artistic discourses, which Chubby deliberately disclosed with the procedures of displacement and montage.

In the photos of the action, we can see a young man with longish hair and sunglasses, dressed in striped pyjamas and walking in the streets of Ljubljana. His attitude is indifferent, relaxed, he never goes out of his way to address people; with his sunglasses and a lit cigarette, he comes across as an icon of the Beat generation. At the level of self-reflection, we can read the action as a ready-made<sup>22</sup>, which transfers an everyday object from one everyday context into another everyday context: it transfers a night-time, private attire to the discourse of daily, public space, thus functioning as a disturbance in it. In this action, the pyjamas have a double quality. Firstly, an attire that we immediately recognize as an attire from a strictly private, intimate sphere appears in a situation of public space and, with its banality, avoids the recognizable artistic code. Secondly, in this public situation, pyjamas are completely functional as any other attire; they cover the body completely and protect it from external impacts. Here, the reistic alibi comes into play. Reism sees all things as things in themselves and deliberately ignores social contexts. Thus, for example, it sees in hippy hats, which provoked the disapproval of older people, only the proof that various hats enable us to perceive the variability of the world and realize that every hat in itself is something special.<sup>23</sup> For Chubby, the reistic alibi lies in the fact that he can claim that pyjamas are an attire as any other and are equal to all other attires, although he does not use them to show their physical appearance, but by displacing them from one context into another, he makes visible precisely the used contexts. The performance thus happens at two levels: as a behavioural performance by a 'cool' artist in public space and as a provocative performance in an intertextual field. Chubby's ironical distance, indifference and the use of everyday, banal attire prevent any new meanings and contexts. Because all meanings involved in the action were already present in the field of language, discourses or social codes and Chubby merely playfully displaced and combined them from an ironic distance, he, as the author, managed to be paradoxically completely withdrawn from the same situation in which he, as its performer, was physically in the middle of the action. In this special case of reistic ludism, the performer's body becomes a discursive function, actually an empty signifier, whereas the author is the one who, standing on the edge of the action, uses the tools of the everyday world to question everydayness and its social codes. The strategy of provocation in this action is similar to American Neo-Dadaism, which with an aesthetic indifference (does not distinguish between highbrow and lowbrow culture) decentralizes the meanings and values of objects in everyday life and art, the difference being that, instead of American high modernism, Chubby's target was Vidmarean moderate modernism with humanistic values. Due to the nature of Chubby's work, which is completely intertextual and discursive, this unfortunately cannot be discerned from one single action, but from the local, social and historical context in which it was performed and in which it triggered the effect of "arousing general attention and indignation"<sup>24</sup>.

## Tomaž Šalamun: Drawing the Line (Novi Sad, 1969)

"At the beginning of November, the OHO group were in Novi Sad with their performance Prapradedje [Great-great-grandfathers]. With a big box of chalk under his arm and a pair of school compasses in his hand, Tomaž Šalamun started walking from the gallery doors to the Petrovaradin Fortress, carefully drawing a line behind him. In the streets and on the hill, he was accompanied by Biljana Toimić and David Nez. On the one hand, we can look at the action as a geographical picture, in which the gallery and the fortress are connected with a white line. But the drawing of the line was also accompanied by two "ideal" spectators and the passers-by who reacted very unpredictably to the group leaving a white chalky trace behind them."<sup>25</sup>



In the photo of the action, we see Tomaž Šalamun equipped with a pair of large school compasses, with which he could walk perfectly erect leaving a trace behind him. The action was rounded off by the following text: "Why did I draw the line? / A line can: / you can touch it with your hands / you can place a tree upon it / you can wet it / you can lie on it / you can shut your eyes so that you do not see it / you can take your son along it / for a walk around the gallery / with your left foot, you can step / on one part and, with your right foot, / on the other part and say: from here / to here, / you can pour soil on it / and eat wheat / you can ascertain that there is no bran / you can say, every rhombus is made / from a line / in front of the gallery, you can shout / tinkara, where are you? and tinkara, who is in the gallery, / shouting back, I tend to goats, / so that the waves of the voice touch the line. // A line cannot: / be used as a seasoning in / a dish / has no attributes and / is without cracks / you cannot make it / creak / if you put it in soil / to sprout, it will not sprout / it is meaningless for the morning / or the afternoon / it does not contain fluorine / it does not have logos tied around / its waist / it does not have logos tied around its neck / it has no coil and does not trickle / like honey / you cannot mistake it for / Erwin Panofsky / you cannot lead it along the edge / of a bridge. // The relationship between can and cannot is art which is why the line is / art."<sup>26</sup>

The multilayered artwork or action by Tomaž Šalamun can be placed in the shift that the author initiated in the OHO movement at the end of 1968 and the beginning of 1969 in the absence of two, by then key members, I.G. Plamen and Marko Pogačnik, who were serving in the army at the time. Tomaž Šalamun, who was a literary collaborator of OHO from the beginning<sup>27</sup>, was at the time a curator at Moderna galerija – Museum of Modern Art in Ljubljana and knew well the contemporary artistic currents abroad, above all, *arte povera*. At the end of 1968, Tomaž Šalamun joined the fine arts core of the OHO group – his brother Andraž, David Nez and Milenko Matanović – and triggered a move from reistic creation at the level of subculture to a more ambitious gallery practice according to foreign models.<sup>28</sup> Their exhibition *Pradedje* (Great-grandfathers) in February 1968 in Zagreb brought the first realization of the *arte povera* principles in Yugoslavia, but it was also important because of the introduction of works that were closer to ambients than objects.<sup>29</sup> With the advent of Marko Pogačnik, the group changed its name from *Pradedje* (Great-grandfathers) to OHO Group soon after the exhibition, whose principles developed first into process art, the research of relations between things and processes (the concept of family), and later into land art and conceptual art. Tomaž Šalamun's action of drawing a line performed as part of the exhibition *Pradedje* (Great-grandfathers) in Novi Sad entails the shift from the original *OHO movement* to the later *OHO group*. In it, we can notice the principles characteristic of OHO practice until then (reism and ludism) as well as the procedures or their implications which were developed later by the narrower OHO group (elements of process art, land art and *arte povera*).

Despite its seeming simplicity, the action offers a number of entries. On the one hand, we can read it as an urban version of Richard Long's land art piece *A Line Made by Walking* (1967), except that, here, a line is not a trace of trampled grass left by the author's walk, rather, the line of chalk is a deliberately produced trace of the author's walk in urban space. Similarly to Long's work, Šalamun's line is also characterised by temporariness, but the reasons for its temporariness are not the processes of nature but the processes of urban environment. At the second level, the work is made with simple means (*arte povera*) and by transferring the procedure of drawing a line with a pair of compasses on a blackboard into the city street (ready-made). At the third level, it is the first walking action by the OHO group that was declared an artistic action: it is not an act on the edge between art and everyday life, rather, the author carries out his preconceived intervention into (everyday) urban environment, which then responds to it.

The point where all these layers meet can be found in the poem or the declaration of the action, but I would not agree entirely with Miško Šuvaković's<sup>30</sup> understanding of this text as a self-reflexive verbalisation of a physical behavioural act, expressed through what can and cannot be done with a

26 Based on: Šuvaković, Miško: *Politike slikarstva* [The Policies of Painting], Piran: Obalne galerije 2004, pp. 17-18.

27 Tomaž Šalamun was the initiator of OHO's first journal entitled EVA (1965) and cooperated also on the journals Katalog [Catalogue] and Katalog 2 [Catalogue 2]. Together with other group members, he regularly published literary contributions in *Tribuna*. Tomaž Šalamun was a bit older than the rest and developed his own neo-avant-garde poetics which is why he is not considered part of the narrower circle of the OHO group, which his younger brother Andraž Šalamun belonged to.

28 With this, the terminology within the group also changed, the original terms of Neo-Dada, hooliganism and original reism were replaced by the names of internationally recognized currents: land art, conceptual art, process art, *arte povera*.

29 Zabel, Igor: "Kratka zgodovina gibanja OHO [A Short History of the OHO Movement]", in: *OHO, retrospektiva* (katalog razstave) [OHO, a Retrospective (catalogue to the exhibition)], Ljubljana: Moderna galerija 1994, p. 118.

30 Šuvaković, Miško: *Politike slikarstva* [The Policies of Painting], Piran: Obalne galerije 2004, pp. 17-18.

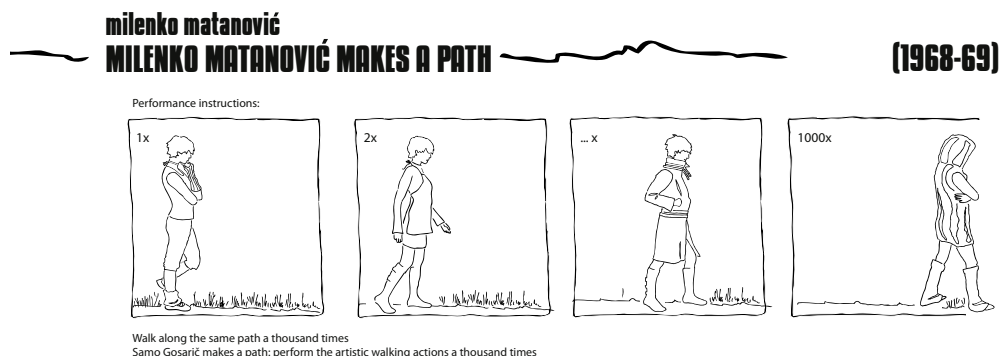


- 31 In that period, Tomaž Šalamun stuck to style of his poems and prose also in interviews (France Pibernik, *Med modernizmom in avantgardo* [Between Modernism and the Avant-garde], Ljubljana 1981, Branko Hofman: *Pogovori s slovenskimi pisatelji* [Conversations With Slovenian Writers], Ljubljana 1978) and avoided all external positions of an interpreter.
- 32 Juvan, Marko: "Poganjki ludizma v Šalamunovem Pokru [The Seeds of Ludism in Šalamun's Poker], in: M. Juvan: *Vezi besedila* [The Bonds of Text], Ljubljana: Literarno umetniško društvo Literatura 2000, pp. 273-274.
- 33 Tomaž Šalamun in an interview - Pibernik, France: *Med modernizmom in avantgardo, pričevanja o sodobni poeziji* [Between Modernism and the Avant-garde, Notes on Contemporary Poetry], Ljubljana: Slovenska matica, 1981, p. 144.
- 34 Zabel, Igor: "Kratka zgodovina gibanja OHO [A Short History of the OHO Movement]", in: *OHO, retrospektiva* (catalog razstave) [OHO, a Retrospective (catalogue to the exhibition)], Ljubljana: Moderna galerija 1994, p. 118-119.
- 35 Kermauner, Taras: "Samovolja do ničā [Self-will to Nothing]", in: Taras Kermauner: *Na potu k ničū in reči* [On the Path To Nothing and Thing], p. 76.
- 36 Kermauner, Taras: "Samovolja do ničā [Self-will to Nothing]", in: Taras Kermauner: *Na potu k ničū in reči* [On the Path To Nothing and Thing], p. 76.

line – for the relation between the text and the action is not that unequivocal. In the text written in the manner of Šalamun's poems<sup>31</sup> we can discern an in-depth structure, which is typical precisely of Tomaž Šalamun's work and through which we can read the many levels of the whole action. As we have already mentioned, Tomaž Šalamun was a representative of the so-called "romantic ludism", in which the author himself/herself takes the place of the absent central point whence the world had been hierarchically organized before.<sup>32</sup> But this self-positioning is elusive, Šalamun constantly jumps from role to role, from discourse to discourse, from genre to genre, constantly overturning and re-establishing his identity. With Šalamun, this stance is radical to the point that it is impossible to distinguish between the author's poetic and biographical world, the author places himself inside the text and his play with languages, forms and conventions becomes part of his behavioural performance. Here, I can agree with Šuvaković that there is self-reflexive verbalisation in this action, but I also have to correct him and say that this verbalisation pertains not only to the physical but also to the textual behavioural act since Šalamun does not distinguish between the two: "Taras Kermauner writes a lot about me being a reist, but he says nothing about what I ate, drank, who my fiancée was, what sweater I wore and that we drank wine."<sup>33</sup> During the completely textual performance of the artist, there is no action that is not discursive or contextual – this very stance is at the same time a subversion and a simulacrum of the expected universality of a poetic or artistic work and the expected position of the lyrical subject. It is realized through the deliberate arbitrariness or self-will<sup>34</sup> of the author or as Taras Kermauner says about Šalamun: "a momentary notion is the Supreme Law of the universe".<sup>35</sup> The central point of the numerous partly arbitrary entries and associations that the *Drawing the Line* and its verbalised declaration offer is the author whose position is closely related to the declaration of one's own action as an artwork in the last line of the text: "which is why a line is art". The work is artistic because the author declared that it belongs to the artistic discourse, while the discourse inversely recognizes the author as its effect. In his approach, Tomaž Šalamun is close to a neo-dadaistic deconstruction of a strong individual-author, using a decentred, cooled gesture to offer hypothetical plural constructions of the subject in an institutional model of art. Such a hypothetical subject is always realized by a performance in a (con)textual field.<sup>36</sup> As it is impossible to separate Tomaž Šalamun's artistic and private activity, so it is impossible to separate the textual and the physical layer of the *Drawing the Line* action, since every action, gesture and word are already an intervention into the existing fields of meaning.

## Milenko Matanović: Milenko Matanović makes a path (1968-1969)

There is a caption next to the photograph of trodden-down grass flattened by many footsteps and of a human figure in the distance, looking away from us: *The artist walks the same distance for one thousand times*. This artwork by Milenko Matanović was created when the OHO group was making a shift to gallery art. With the context of the artist's everyday activity, it is still connected to reistic and ludistic activity, while it moves away from it and towards process art with the open discourse of "making a path" and, by entering the world of nature, it signals OHO's land art projects. Both process art and land art essentially defined OHO's practice in 1969 and partly in 1970.



In many ways, Matanović's piece is similar to Richard Long's work *A line made by walking* (1967): in both cases there is a trail/track/line in the grass which is the result of the artist walking, both artists have a non-aggressive, intimate, physical relationship with nature and both works are accompanied by a conceptual presentation, be it just in the title or also in an additional sentence (Matanović).<sup>37</sup> The latter can provide us with a feature that distinguishes the two works: with Long, the artwork is the path, the material presence which has been created as the consequence of the artist's activity in nature, while with Matanović the focus is on the making of the path, on the artist's physical intervention into nature and the formative nature of the long process (to walk the same distance for one thousand times). Simple concepts do not limit Matanović's action to its conceptual framework, but act as a bridge to the sensory experience of the artist, which is difficult to determine semantically.<sup>38</sup> The role of the concept is to provide an entry point into an open field of meanings, associations

37 Zabel, Igor: "Kratka zgodovina gibanja OHO" [A Short History of the OHO Movement], in: *OHO, retrospektiva* [OHO, a Retrospective (catalogue to the exhibition)], Ljubljana: Museum of Modern Art 1994, p. 126

38 Brejč, Tomaž: *OHO 1966-1971* (catalogue to the exhibition), Ljubljana: Študentski kulturni center 1978, p. 73



and situations, which go beyond the artist's conscious purpose and emerge between his body and the natural environment. The action of creating a trail evokes associations and allusions to natural processes, the existential relationship of humans to nature, the indescribable sensory contact of the body with the grass it walks on, etc.

The work can be understood as a shift in the understanding of the concept of the series, as a seemingly serial repetition of a thousand times creates a process where the artist and the grass he walks on are dynamically intertwined: with every footstep the artist breaks leaves of grass, while in the process of walking new leaves grow: the world is thus shown as a dynamic world of phenomena and possible relationships<sup>39</sup>. The way the project is laid out precipitates an open ending; "making a path" focuses our attention on all processes (both natural and instigated by the artist), however, it is not precisely defined what the path in the making is: it can be a physical path in nature, an idea of a path which is not only materialistic, a conceptual presupposition realized through action in a given time and space or something which only emerges in the reader/spectator examining the artwork. The work already points to the features of Matanović's practice which become more prominent in the next, conceptual stage of OHO, where he establishes the concept as an entry point to a possible symbolic system of references which does not depend only on the artist's purpose and activity. Such projects are, for example, the constellation of candles in the field corresponding to the constellation of stars in the sky (1970), where correlations are established between candles and a celestial constellation, and the project "Collective Fixing of the Point" (1970) where people were invited to fix their gaze onto a point above the statue of the Winner in the Kalemegdan Fortress in Belgrade, thus "inscribing it into the memory of the world". Matanović carries out simple physical actions, shunning any control over its layers of meaning. Actually, the approach is not that different from ludistic works, which also freely welcome social meanings, contexts and discourses; however, Matanović seeks to evoke associations and memories outside merely cultural experience, taking the sensory experience as a starting point.

"I do not strive to create great things. I am very calm and I am very happy to observe things that happen very easily. For example, I am interested in how a substance, for example, water, can exist in three different forms: as ice, liquid and steam. I like to observe how it changes. This happens in life. For example, an iceberg drifts from the North to the South Sea. Thus, the water circulates. Or: it is a matter of my perception and I like it. If boiling water creates noises, this only increases the function of the experience, the sensory experience."<sup>40</sup>

## David Nez: Selection Criteria for Actions (leaflet), (Ljubljana, 1970)

"Action procedure:

Between 10.00 and 12.00 am on 18 November 1970 walk along or across the square in the vicinity of the City Gallery (Mestni trg 5).

You will notice a young man distributing leaflets to passers-by.

Perform one of the following actions

Take the leaflet and read it.

Do not take the leaflet.

Leave the vicinity of the City Gallery.

Once you have read the leaflet, discard it. Do not throw the leaflets on the floor. Put it in your pocket or give it to a friend.

Participate in my event entitled the Selection Criteria for Actions (leaflet), one of whose purposes is to classify the whole of humanity into the following groups:

Group A (participating completely in the event)

All people who meet the following conditions: 1., 2., 3a., 4. and 5.

Group B (partly participating in the event)

All people who meet the following conditions: 1., 2., 3b., 4. and 5.

Group C (non-participating)

All people who meet no condition.

You have been classified into Group A.

Thank you for your curiosity."<sup>41</sup>

In the final, conceptual stage of OHO's work, the focus is on the concept as a way of presenting the relationships in the world and consciousness that are beyond immediate perception of the senses.<sup>42</sup> So the project by David Nez, the *Selection Criteria for Actions (leaflet)*, acts as a probe mapping the social pattern of people walking in the streets based on what relationship they take to "the young man" (David Nez) distributing flyers with the above text. The work combines different approaches to the relationship between the concept and physical action, which Miško Šuvaković defined in his analysis of self-reflexive procedures in OHO's conceptual stage<sup>43</sup>: firstly, the concept is the textual presentation of a possible physical phenomenon, as it conveys the artist's presuppositions on human behaviour and was conceived before the event; secondly, the concept is the documentation

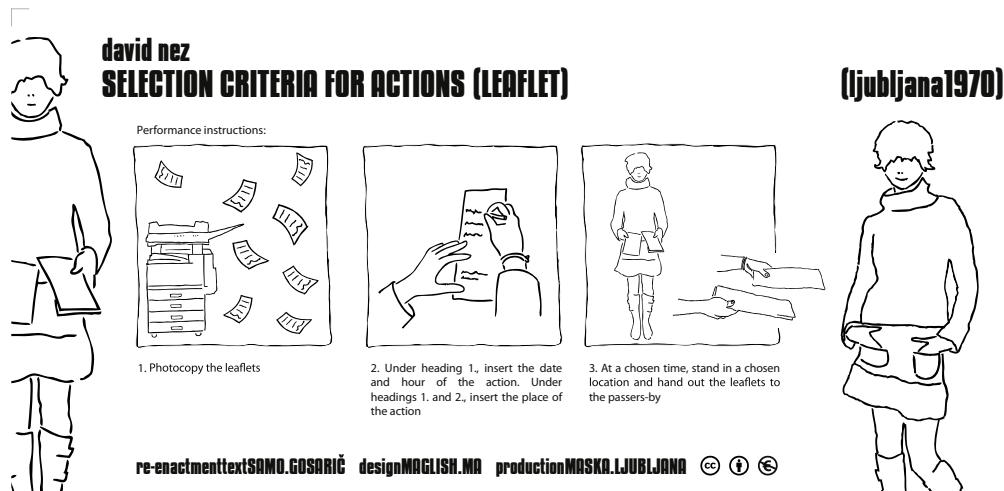
39 Šuvaković, Miško: *Anatomija angelov* [The Anatomy of Angels], Ljubljana: Znanstveno in publicistično središče 2001, p. 56.

40 Milenko Matanović, taken from: Šuvaković, Miško, *Politike slikarstva* [The Policies of Painting], Piran: Obalne galerije 2004, p. 13

41 Documentation of the project "Selekcijjski kriterij akcij (letak) [Selection Criteria of Actions (leaflet)]", in: *Problemi*, Ljubljana, year 1970, No. 193.

42 Šuvaković, Miško: *Anatomija angelov* [The Anatomy of Angels], Ljubljana: Znanstveno in publicistično središče 2001, pp. 56-57.

43 Šuvaković, Miško: *Politike slikarstva* [The Policies of Painting], Piran: Obalne galerije 2004, pp. 18-23.



of the event which, by way of text and photographs, presents it to those who did not participate in it and offers an analysis and structural explanation of the action (such as classification of the whole humanity); and thirdly, the text was printed on leaflets as part of the action, having a performative role.

Contrary to the open concepts of Milenko Matanović, David Nez establishes a system in which concrete actions are placed. In the *Selection Criteria for Actions (leaflet)*, Nez uses pre-established parameters to carry out the mapping of people walking in an urban environment based on the actions of individual passers-by, or, as he calls it, "classifying the whole humanity into three groups". Even though the work is seemingly hermetic, limited by its presuppositions, it nevertheless enables the probing of concrete social relationships, which do not have to be anticipated by the artist, but enter the event through the context provided by the given time and space, and the appearance and behaviour of the performer. Photographs of the event show a longhaired young man wearing a long coat, who is distributing flyers to passers-by in front of the entrance to a gallery in one of the main city streets. Therefore, we can conclude that the following criteria contributed to the choice whether to take the flyer or not: the relationship of mainstream culture to the student hippy subculture, expectations about what should be exhibited in an art gallery and should be art, and recognizing the distribution of flyers as a possible part of an advertising campaign. By mapping the walking habits of the city inhabitants, the action shows which social patterns are involved and reveals them to the passers-by who have read the flyer, since the factual examination of the sensory aspects of their behaviour and the witty conclusion of classifying the whole humanity is contrary to their expectations.

With regard to the effect on the passers-by, the event is similar to Pogačnik's walk with an embroidered beetle, the difference being that Nez does not have to foresee which meanings enter the action through the context of the street before revealing them as inappropriate to those who have read the flyer to the end. The revealing of coincidental discourses arising from wandering in the street reminds us of Chubby's walk in pyjamas; however, in the latter case, the discourses are revealed by subversively transferring the discourse of private, night-time clothing to a public situation in the street, while David Nez confronts street discourse with a factual description of the merely sensory aspect of the anticipated human behaviour. While maintaining a relationship to the references in the environment<sup>44</sup> and a tendency toward physical, sensory presentation of invisible relationships is typical of OHO conceptualism, this method was mostly reserved for natural processes or relationships between OHO members. Nez's performance in the last group exhibition by OHO (November 1970, City Gallery, Ljubljana) is unique in their scope of conceptual work, as it tackles physical presentation of invisible social relations, more precisely, the context and discourses of public space, by taking the reistic observation of the world as a starting point for an analysis and critique of existing networks of signifiers, while showing that social patterns can be observed on a completely material level.<sup>45</sup>

## OHO Group: Urban Theatre (Belgrade, 1969) / Exercise With a Whistle in the Streets of Ljubljana (Ljubljana, 1969)

An event with many different names (*Happening With a Whistle*, *Exercise With a Whistle in the Streets of Ljubljana*, *Urban Theatre*) is one of OHO's happenings and street actions, which mostly developed in 1968 and were mostly performed in Zvezda Park in Ljubljana, where also the first performance of the discussed action or happening supposedly took place<sup>46</sup>. The happening was repeated at the Bitef festival in Belgrade (1969) and once again in Ljubljana in the autumn, when Naško Križnar documented it in the film *Project 7* (1969). The recording shows a group of people walking on the main street, becoming completely still when hearing the sound of a whistle and carrying on with the next shrill. The performance is repeated several times. Whenever they stand still, all conversation in the group (probably of friends and acquaintances) also ceases.

44 Šuvaković, Miško: *Politike slikarstva* [The Policies of Painting], Piran: Obalne galerije 2004, p. 19.

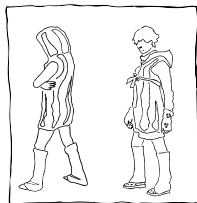
45 Which agrees with Althusser's understanding of ideology in the text "Ideology and Ideological State Apparatuses", Norton Anthology of Theory and Criticism. Ed. Vincent Leitch, et al. New York: Norton, 2001. 1483-1509

46 Breznik, Maja: "Urbani teater, happeningi skupine OHO 1966-1969 [Urban Theatre, OHO Group Happenings, 1966-1969]", *M'ars*, No. 3-4, 1995, pp. 8-9.



## OHO group: URBAN THEATRE AN EXERCISE WITH A WHISTLE IN THE STREETS OF LJUBLJANA

Performance instructions:



1. A group of people walk with an initiator around town



2. At the sound of the initiator's whistle, the group freezes in a pose



3. When they hear the whistle again, the movement continues

re-enactmenttextSAMO.GOSARIČ designMAGLISH.MA productionMASKA.LJUBLJANA © ⓘ

(belgrade1969)  
(ljubljana1969)



Contrary to the previously discussed solo performances, *Urban Theatre* is a group action which can be connected to two trends in OHO group performances. The first trend includes the ludistic, spontaneous group activity of OHO, where the micro-collective and individuals emerge within the framework of play as an alternative to the world of adults (this includes particularly the projects in Zvezda Park)<sup>47</sup>. From this point of view, the use of a whistle and becoming still reminds us of a children's game. The second trend refers to actions performed at exhibitions or festivals, which reminds us of performances by the Fluxus movement – OHO Show in Zagreb (April 1968)<sup>48</sup> and Programmed Game (Bitef, Belgrade, 1969). Contrary to the playful (or even ludistic) Fluxus scenarios, which are based on word play and Dada, and have an emancipatory social role, the script of the OHO show in Zagreb displays reistic (merely literally visible) examination of everyday activities. Therefore, in the analysis of reading, the action is deprived of all cognitive elements and only actions perceived by the senses are performed: "Hands are holding a newspaper. The eyes are looking at the letters. The head is shaking from left to right"<sup>49</sup>. There is also no irony in the physical analysis of the acoustics of a book: "You hold the book and leaf through it. The sound of leafing is heard. You are listening to a book of 100 American poems."<sup>50</sup> Similarly, one can understand the *Urban Theatre* as a sensory analysis of the everyday activity of walking, which involves actual walking and standing still.

By changing between close-ups and long shots<sup>51</sup> Naško Križnar shows the relationship between the "micro-culture of people" acting on the sound of the whistle and passers-by ("macro-culture") who react to the happening. Contrary to other discussed walking performances, the *Urban Theatre* directly interferes in social choreography, in the way the movement of people in urban environments is arranged. With the whole group standing still, the performance physically intervenes into the movement of passers-by, while by interchanging walking and standing still, it does the opposite of what is expected in the social choreography of walking, thereby revealing it.

Happening is as a partly controlled event, which allows spontaneous reactions of the spectators<sup>52</sup>, as can be seen in *Urban Theatre* where the most common reaction of the passers-by was to try to intervene in the protocol of movement and standing still as determined by the whistler by whistling themselves<sup>53</sup>. *Urban Theatre* offers the spectator a recognisable scenario of activity and consequently interaction which does not ask for great engagement, discretely spreading playfulness in the public sphere and across its implicit protocols.

## The Body in Contextual Networks

By exploring how OHO's relationship to the body, the act of walking and space where a performance took place evolved, we can divide the six OHO performances involving walking into three periods. In the first two instances of walking, that is Pogačnik's walk with an embroidered beetle and Chubby's walking in pyjamas, the body of the performer and walking in the street are understood as an empty signifier, the most neutral point of street behaviour onto which the spectator can project different meanings the artist has directed or anticipated. The author/performer literally removes himself from the happening and becomes a walking display box for an artwork with a fully visual effect (embroidered beetle or pyjamas). In the next two performances, Šalamun's drawing of a line and Matanovič's making of a path, the artist returns to the artwork on a material level, his body becoming part of the process which leaves behind a physical trail in its environment: a trace of chalk on asphalt, a walking trail in the grass or an artistic statement about the artistic intention of a performance as a trace in the "sphere" of art. If in the first two instances the artist is removed from the work and directs it through the process of montage, in the second two cases the body, behaviour and walking are part of the process, and the author cannot foresee all the consequences and meanings that the activity generates in the environment responding to it, so he allows them to be open. In the last two works, the *Urban Theatre* and Nez's *Selection Criteria for Actions (leaflet)*, the focus is on the public's

47 Šuvaković, Miško: *Anatomija angelov* [The Anatomy of Angels], Ljubljana: Znanstveno in publicistično središče 2001, p. 58.

48 Also called: "OHO Fluxus performance", in: Brejc, Tomaž: *OHO 1966-1971* (catalogue to the exhibition), Ljubljana: Študentski kulturni center 1978, p. 67.

49 "OHO Show in Zagreb", in: *Tribuna*, Year 1968-69, No. 19, p. 11.

50 Ibid.

51 Skrt, Darja: *Po sledovih reizma* [Tracing Reism], Nova Gorica, Goriški muzej, 1996, p. 28.

52 Šuvaković, Miško: *Anatomija angelov* [The Anatomy of Angels], Ljubljana: Znanstveno in publicistično središče 2001, pp. 223-227.

53 After two reconstructions of the happening, which took place in November 2008 in Ljubljana and in June 2009 in Hrastnik.

- 54 Foster, Hal: "What's Neo about the Neoavant-Garde", in: *October; art theory criticism, politics*, no. 70, fall 1994, Cambridge: MIT Press, pp. 5-23.

response to the artist's intentional intervention, which physically intervenes into the protocols of social choreography, thereby revealing them. In accordance with the hypothesis of Hal Foster<sup>54</sup> that neo-avant-garde first recovers the procedures of the historical avant-garde and only then develops its own procedures on their basis, the first two performances still entail the principles of Dada montage, while in later works there is an increasing awareness of the existence and working of social discourses, which are being increasingly specifically incorporated into the artworks. In addition, the relationship to the body also changes from being (merely) a sign, through physicality as an open, experientiable situation with multiple meanings to the convolution of the body and discourse as discursive body or material discourse applied to social choreographies.

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*The artist walks the same distance for one thousand times - OHO's Milenko Matanović makes a path; from the catalogue: OHO, retrospektiva [OHO, a Retrospective (catalogue accompanying the exhibition)], Ljubljana: Museum of Modern Art, 1994, supplemented edition, 2007, pg. 51. Courtesy of: Museum of Modern Art, Ljubljana.*





Mette Ingvartsen, *Why We Love Action*, 2007.

# Bilješke o filmskim postupcima u suvremenoj koreografiji

Bojana Cvejić

S engleskoga prevela Marina Miladinov



“Često se može vidjeti kako ples zaskače nogu drugih umjetničkih formi”, zapisala je izvođačica Chrysa Parkinson. Umjesto da njezinu izjavu protumačim kao pritužbu stručnjakinje za ples, shvatila sam je u pozitivnom smislu, kao pomanjkanje vezanosti za disciplinu: ona svjedoči o aktualnom stanju heteronomije u plesu. Koreografija se riješila modernističke apstrakcije tjelesnog pokreta u formi; danas je to postala praksa koja izričito traži koncepte i postupke izvan plesne discipline. Razdvajajući pokret od režima samoizražavanja u tijelu, kroz tijelo i sa njime, ples je denaturaliziran (de-esencijaliziran) kao medij, dok se koreografija udaljila od tehničkih pretpostavki kompozicije, odnosno apstraktne organizacije kretanja u prostoru i vremenu kao nužnih, ali i dostatnih apriornih oblika čulnosti. Drugim riječima, koreografija raskida s povijesnom dimenzijom moderne subjektivnosti plešućeg tijela kako bi se proširila na bilo-koje-tijelo, bilo-koji-pokret, bilo-koji-postupak. Štoviše, to raspoloženje u pozadini je autorske prakse. Koreografi više nisu emancipirani plesači koji se penju prema vrhu poslovne hijerarhije – direktori tvrtki koji su spojili individualan stil/idiom s izvrsnom vještinom. Oni su autori u godardovskom smislu riječi, koji se bave politikom poetike. Umjesto nedostatka zbog kojega bismo trebali žaliti, možemo slaviti pozitivnu činjenicu kontingentnosti i konektivnosti u vezama koreografije s drugim umjetnostima – a u mnogim slučajevima koje ću ovdje razmotriti radi se o filmu.

## I Povratak potisnutoga : SLIKA

Tema ove mini-konferencije prepoznaje afinitet plesa prema filmu kao aktualno stanje u suvremenoj koreografiji. Tu možemo povući i povijesnu paralelu. Ono što je likovna umjetnost (neodadaizam, minimalistička skulptura, događaji oko Fluxusa itd.) bila za moderni ples 60-ih godina 20. stoljeća (Cunningham, Judson Dance Theater), to je film za jedan od ogranaka suvremene koreografije. Usporedimo li “Yes Manifesto” Mette Ingvarlsen i “No Manifesto” Yvonne Rainer, koji je Ingvarlsen sustavno izokrenula, ustanovit ćemo povratak potisnutoga. Citiram dijelom iz obaju izvora u svrhu usporedbe:

Yvonne Rainer (1966.): Ne spektaklu. Ne virtuoznosti. Ne transformacijama, magiji i pretvaranju. Ne glamuru i transcendentnosti imidža zvijezde. Ne herojskome. Ne anti-herojskome. Ne imaginariju *trash*a... Ne pomicanju i pomaknutosti.

Mette Ingvarlsen (2004.): Da materijalnosti / ulaganju u tjelesnu praksu. Da izražajnosti. Da metodologiji i postupcima. Da montaži i animiranju. Da stilu kao rezultatu postupka i specifičnosti prijedloga (što znači da svaki prijedlog ima drugačiji “stil”/specifičnost i u tom smislu djelo se ne može smatrati esencijalističkim. Da višestrukosti, različitosti i supostojanju.

Koreografski ciljevi tu su obrnuti; dok je Rainerovu zanimalo kako izolirati i promatrati bilo koju vrstu tjelesnog kretanja kao OBJEKT koji je proizvoljno otvoren za svaku tjelesnost, Ingvarlsenova se odmiče od tijela kao nečega što je uvijek već posredovano SLIKOM. Kao da je percepcija kretanja danas nužno povezana sa slikom u pokretu, afektima koji uspostavljaju doživljaj tijela u pokretu kao nešto što je određeno medijskom i filmskom kulturom te uhvaćeno u višestrukost subjektivizacije bilo-kogej-tijela:

“Razgovarala sam se jednim postarijim čovjekom o tome kako je sedamdesetih godina svakodnevni život bio tema umjetničkog rada i koliko je važnost taj pokret imao. Mislila sam da mu se ne sviđa spektakularna narav onoga što vidi na video projekciji koju sam upravo bila dovršila. Pokušala sam objasniti kako je danas svakodnevno razumijevanje života stopostotno povezano s medijima i kako moramo znati navigirati spektakularnim izražajima želimo li navigirati hiper-spektakularnim svijetom. Načinom njihove produkcije, njihovim mogućim značenjem i načinima na koji se to značenje može transformirati. Otpor više nije u tome da se kaže ‘ne’, nego u tome da se nauči navigirati i sudjelovati u izražaju svijeta istom brzinom kojom se on kreće. Ubrzajmo stoga i nemojmo se osvrtni unatrag.” Ingvarlsenova ovdje ponovo uvodi spektakl afekata-slika, suprotan Debordovoj kritici slike u spektaklu kao nečega što osujećuje neposredan doživljaj. Politika autorske poetike sastoji se u smišljanju postupaka koji će imitirati modulaciju afekata – u onome što je Brian Massumi nazvao novim modusom ideologije, koji je itekako različit od režima reprezentacije značenjem.

Više od sklonosti – združivanje koreografije i filma – omogućuje povratak dvostrukog potisnutoga. Kao prvo, koreografija koristi film kako bi relocirala određenu teatralnost, zaobilazeći pritom teatar. Pod FILMSKOM TEATRALNOŠĆU ovdje podrazumijevam koreografsku stilizaciju geste, pokreta, figura i govora u nizu filmova, poput nekih Jean-Luca Godarda (*Passion, Prénom Carmen, Nouvelle vague*), Margerite Duras (*India Song*), Dereka Jarmana (*Wittgenstein, Edward II*), Davida Lyncha (*Highway 101, Mulholland Drive*), te utjecaj tih filmova na koreografije Eszter Salamon: *and then* (2007.) i *Dance#1/Driftworks* (2008.). Filmovi nude izvor za koreografiranje figura i pokreta umjesto čiste plesne invencije. Filmske i video slike postaju izvori-sredstva navigiranja drugim izvedbenim žanrovima, ne preuzimajući iz izvorno živih izvedbi, nego iz video snimki, poput rok-koncerta, opere, baleta, ili pantomime, kao u solu Mette Ingvarlsen *50/50* (2004.).

Kao drugo, film obnavlja zanimanje za izražaj preko fascinacije FILMSKIM TIJELOM. Čitav filmski aparat, od snimke preko editiranja do projiciranja pred gledateljem na ekranu, budi zavist svojom sposobnošću za intenzivne i ekscesivne tjelesne izražaje, kao i učincima koje ima na tijelo gledatelja. Koreografi poput Mette Ingvartsen u *Why We Love Action* (2006.) nastoje postići prijenos kinestetskog osjeta iz filma u kazalište. Ova konkretna koreografija, na primjer, koristi postupak dubliranja (reprodukcije i multiplikacije scena) iz nekoliko filmova, koji se doslovce odvijaju kao paralelne partiture, i to istodobno, kako bi se relocirali specijalni, izrazito dinamični efekti (i s njima povezani afekti) bez njihovih narativnih uzroka – scene bez likova i bez radnje. Facijalizacija (ili facifikacija) drugi je postupak iskovan u prijenosu s ekrana na pozornicu, gdje se načelo krupnog kadra primjenjuje na bilo koji dio tijela, pretvarajući ga u receptivnu pluhu/ploču koja apsorbira ili reflektira izražaj, kao u performansu Mette Ingvartsen *50/50*.

## II Filmski koncepti kao izvedbeni koncepti

### \*kompozicija kao montaža

Kada je video kamera postala obaveznim sredstvom na probama 90-ih godina prošlog stoljeća, to je također dovelo do najraširenijeg učinka filma, KOMPOZICIJE KAO MONTAŽE. U knjizi *Cinema 1: Mouvement-Image* Gilles Deleuze je definirao montažu kao “određivanje cjeline putem kontinuiteta, rezanja i lažnih kontinuiteta.” (*Cinema 1*, 29). Anegdotskog karaktera, ali i ilustrativni za ovu definiciju, prikazi su editiranja u filmovima Chantal Akerman, gdje se svaki novi rez razmatra tako što se cijeli film gleda ispočetka. U koreografiji je montaža omogućila suprotan učinak: ne sintezu jedinstva, nego strojnu fragmentaciju. Budući da je editiranje sada u neprofesionalnim rukama i obavlja se na osobnim računalima, video slika može igrati ulogu izvanjskog sredstva reza naspram svjesnosti organskog tjelesnog pokreta. Zanimanje se pomiče s forme na materijal, i to nisu tehnički termini, nego izvedbeni koncepti. Dok forma počiva na transcendentalnoj idealnosti koja se manifestira u osjećaju jedinstva (jedinstva koje se intuira kroz generalizirajuće karakteristike apstraktnog, formalnog jezika i naposljetku kroz simbolična/metaforična značenja takve forme), materijal predstavlja red mješavine; poredak koji postavlja heterogene elemente u odnos simultanosti ili sukcesije tako da se oblikuju mješavine u kojima su elementi nerazdvojni. Ta koncepcija materijala afirmira heterogenezu, gdje se kompozicija ne procesuirá formom (sličnošću s nekim idealnim i općenitim skupom svojstava), nego postupkom. Postupak kao načelo razlikuje se od forme po tome što specificira onu vrstu odnosa za koju je nužna otvorenost prema stvarima koje ulaze u materijal. Odnosi pridaju konzistentnost procesu transformacije, ali dopuštaju da promjena djeluje u ‘intenziji’ ili kondenzaciji materijalnih komponenata. Postupak koji stvara odnose objašnjava zašto se višestrukost ne otkriva, nego konstruira. Postupak editiranja u solu *Giselle* (2001.) Xaviera Le Roya i Eszter Salamon rezultira odnosom OZNAČITELJ-MATERIJAL ili DIVIDUALNO-MATERIJALNO. Tijelo izvođačice klizi kroz niz ikona i ikonskih pokreta, od majmuna do Michaela Jacksona, a kada stane, zastane zamišljeno poput *Mislioca* Augustea Rodina, kako bi udarilo nogom loptu, popišalo se kao muškarac, visjelo raspeto poput Isusa, podiglo ruke poput Johna Travolte u *Groznici subotnje večeri*, mačevalo se, poskakivalo u pučkom plesu itd. Zatvoreni skup elemenata – znakova – razdvaja se u svakom trenutku u kvalitativno različit skup elemenata/označitelja. Deleuze je dospio do pojma iscrpljenja analizirajući Beckettov plesni film *Quad*. Kako bi se dostigao bilo-koji-prostor i bilo-koji-lik, odustalo se od preferencija u pogledu poretka gesti u odnosu na cilj, odnosno od označavanja (*Essays*, 162-64). Kada predstava završi, *Giselle* je neumorna balerina-duh, i nije umorna od realizacije neke forme ili figure, nego iscrpljena čitavim nizom fragmentarnih disjunkcija i inkluzija tijela i gesti. Klizanje iz jednog pokreta u drugi nalik je na niz pokreta-slika, koji povremeno ubrzavaju te dopuštaju pokretu da transformira fragmente raznih slika i time otvori prostor između dvaju ili više označitelja, odnosno figura i gesti.

### \*kadriranje

Na filmu: “*Određivanje zatvorenog sustava, relativno zatvorenog sustava koji uključuje sve ono što je prisutno u slici – scenografije, likove i rekvizite – nazvat ćemo kadriranjem.*” (*Cinema 1*, 12). Filmski kadar je ono što daje sliku, ono čime je slika dana, a istodobno to je sve ono što je dano u slici. Sve ono što se prikazuje u kazalištu, pa stoga i ples, podrazumijeva okvir reprezentacije, pozornicu s proscenijskim lukom koja također funkcionira u njegovoj odsutnosti. Taj je okvir ili kadar u kazalištu naturaliziran do nevidljivosti. Kao kazališni gledatelji, mi nikada ne dovodimo u pitanje konstantnost kadriranja koja je usporediva sa srednjim planom, a koja je nasljeđe kazališta građanske drame. Čim su koreografi počeli preispitivati kazališni okvir reprezentacije, uveli su time rad na DISPOZITIVU. Termin je francuskog podrijetla, a udomaćio se u značenju “aparata” - mehanizma funkcija, odnosa i protokola. Stvaranje “dispozitiva” više je od prostornog ili arhitektonskog uređenja. Ono podrazumijeva određeno ponašanje i iskustvo te je stoga PROTEZA PERCEPCIJE. Zašto proteza? Dispozitiv preraspodjeljuje osjetila, mjesta i uloge kroz protokole društvenog ponašanja u situaciji izvođenja i prisustvovanja izvedbi. Razlika između kazališnog okvira reprezentacije i kazališnog dispozitiva odgovara razlici između prirodne i kinematografske percepcije. “Prirodna percepcija uvodi zastajanja, usidranja, fiksirane točke ili razdvojena gledišta,

tijela u pokretu ili čak dva zasebna vozila, dok kinematografska percepcija djeluje kontinuirano, u jedinstvenom pokretu gdje su zastajanja njegov integralni dio i puka vibracija u odnosu na sebe sama." (*Cinema 1*, 22) Dispozitiv modificira, proširuje i rekonfigurira ono što bismo okarakterizirali kao prirodnu percepciju u kazalištu – iluziju da gledatelj ovladava slobodnim kretanjem svoga pogleda. Dispozitiv je rezultat postupaka koji smišljeno manipuliraju pozornošću s pomoću ograničenja koja forsiraju određene zamjete i afekte. Preispitat ću ovdje tri filmska postupka dispozitiva.

→ prijenos svijesti kamere: kamera funkcionira putem snimaka. Dakako, kutovi se biraju s gledišta ljudskog oka, a montaža je nedvojbeno konstrukcija, intelektualan proces, ali u trenutku projekcije filma na platno, s gledišta gledateljeva oka, ona postaje čistom vizijom neljudskog oka, oka koje bi, slijedimo li Bergsonovu teoriju slike=pokreta, bilo u stvarima. Dziga Vertov je zapisao da jedina kinematografska svijest nismo mi, gledatelji, kao ni junak; to je kamera – ponekad ljudska, ponekad neljudska ili nadljudska.

Budući da kadriranje u kazalištu ne funkcionira kroz snimke, koji u filmu variraju u volumenu, veličini i kutu, i budući da udaljenost između izvođača i gledatelja ostaje relativno fiksna, odnosno ne mijenja se kao u filmu, javila se tendencija prema reduciranju ili brisanju udaljenosti između gledateljeva gledišta i objekta percepcije. Tendencija da se pozornica pretvori u filmsko platno kako bi se napustila svijest kazališnog gledatelja. Promatrač gleda neviđeno umjesto da bude svjestan toga da dijeli istu stvarnost s pozornicom, da je dio publike kao zajednice.

U predstavi *NVSBL* četvero izvođača izvodi polagan, gotovo neprimjetan pokret u trajanju od osamdeset minuta. Promatrana kao premještanje s točke X na početku do točke Y na kraju komada, ta koreografska putanja sastoji se u osamdesetminutnom putovanju preko četiri i pol metra s periferije u središte pozornice. Polazište i cilj samo su trenuci poput golemog broja drugih trenutaka između te dvije krajnosti – međusobno različiti, a ne istovjetni. Iako prikupljaju prošlost u sadašnjosti, oni nisu podređeni nekom smjeru ili cilju koji treba doseći, nego je svaki trenutak nova i zasebna kvaliteta. Čak i ako publika ne zna da je zadaća izvođača usredotočiti pozornost na prošlost pokreta, na to odakle su došli i kakav trag ostavljaju iza sebe, a ne na anticipaciju toga kamo će tek krenuti – ono što gledatelji opažaju su četiri tijela koja se čine zarobljenima u prošlosti, u trajanju koje obuhvaća prošlost u sadašnjosti. Istovremeno, unatoč toj slici, ta tijela se kreću. Kretanje postaje nevidljivim, ne samo zato što je odviše polagano, a da bi ga se opazilo, nego i zato što mu nedostaje svojstvo projiciranosti, napredovanja u vremenu i osvajanja prostora. Putanja promatrana kao tlocrt kompozicije komplicirana je zbog toga što se izbjegava pravljenje koraka do te mjere da oni bivaju izbrisani, izgubljeni ili nevažni za percepciju gledatelja. Sa širenjem vremena raspon pokreta i promjene reduciraju se do stupnja detalja, koji preuzimaju mjesto i značenje cjeline. Činjenica da beskonačnost mikroskopskih pokreta, heterogenost kojih se izražava u trajanju, privlači pogled i apsorbira ga kao oko u pokretu-slici, odnosno trajanju-tijelu, potpomognuta je osvjetljenjem. Trajanje je popraćeno kretanjem dviju stotina svjetlosnih situacija ("atmosfera") u jednom globalnom događaju – emanacijom od potpune tame do ekstremne rasvijetljenosti i natrag do potpune tame. To stvara ekvivalent krupnom planu. Izolacija trajanja zahvaljujući takvom osvjetljenju zatvara kadar, proizvodeći površinsku usredotočenost na trajanje-tijela bez pozadine. Pokret se transformira u promjenu kao mobilnost, percipira se, ali ne i registrira. Može se registrirati samo u distrakciji. To ima hipnotizirajući učinak na pogled. Želim li uhvatiti pokret, namjerno ću pogledati ustranu. Ali kada vratim pogled na sliku, osjećat ću da sam nešto propustila. Predstava se svodi na percepciju mobilnosti tj. promjene u trajanju.

*NVSBL* nastoji proširiti percepciju, otići dalje od supstrakcije koja je inherentna načinu na koji percipiramo stvari. Ono što obično percipiramo jest stvarnost minus sve drugo što nas ne zanima. To nudi pokret koji se registrira kao neljudskim okom – na granici osjetnosti.

Za razliku od toga, *FleshDance* (2004.) Nikoline Pristaš ne približava se gledateljima nevidljivom višestrukošću u tami, nego bijelim i pustim izlaganjem tijela, izobličenih kao da su izlomljena, presavijenih i presloženih u tjeskobnom prostoru desnog ugla između zida i poda. Krupni plan funkcionira kao zamagljenost likova. Ponavljanje pokreta tijela, koja se čine doslovce stjeranim u ugao između zida i poda, i blizina pogleda gledatelja stvaraju dojam ekscesivne tjelesnosti, slike koja neprestano uznemirava figurabilnost izlomljujući pogled.

→ promjena/izmjena kadrova: zahvaljujući danom okviru reprezentacije, tempo promjene u kazalištu polaganiji je nego na filmu. Filmsko platno sakriva svoj okvir, dok u kazalištu ne možemo spriječiti svijest o ograničenosti živih tijela i prostora te uvide u vrijeme. Kada predstava započne, ubrzo se ograničenja u dispozitivu otkrivaju kao mogućnosti koje valja iscrpiti. To, međutim, ne znači da bi izvedbu trebalo poistovjetiti s njezinim dispozitivom; dispozitivi se mogu virtualno mijenjati izmjenom kadrova te stvaranjem stvarnih i konkretnih efekata ne sasvim aktualiziranih konteksta. U predstavi *50/50* kadrovi se izmjenjuju u nekoliko parametara: žanrovima izvedbenog izražaja (rok-koncert, opera, pantomima), facijalizaciji raznih tjelesnih organa, odnosima glasa i kretnje, odnosu izvora i dubliranja, odnosu lika i pozadine, prednjem i stražnjem pokretu. U predstavi *COCOs-a Breeding, Brains and Beauty* (2008.) kadrovi se izmjenjuju postupkom konstruiranja pokreta kroz analizu Hitchcockova filma *Rebecca*. Globalno gledano, dispozitiv je određen audio-vizualnim razdvajanjem – koreografija se događa na pozornici, a zvučni zapis filma pušta se odvojeno kroz slušalice, direktno u uši gledatelja. Također globalno gledano, sintaksa pokreta mijenja se u svakoj pojedinoj sceni u skladu sa snimcima ili montažom snimaka.

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Svaka scena koristi drugačiji postupak i bavi se drugačijim parametrom koji se iz filma transponira u koreografiju. Na primjer, prva scena koristi čitav zvučni zapis središnje scene ili raspleta u *Rebecchi*. Međutim, ono što gledatelji vide je specifično siromašna verzija slike: promatraju gola tijela kako manipuliraju reflektorima kao da u rukama drže kamere, osvjetljavajući tamnu i praznu pozornicu u kompoziciji koja transponira osvjetljenje u istoj filmskoj sceni. U sceni "Prosidbe" pet izvođača oblikuje različite grupne konfiguracije, pri čemu svaki slijedi vlastitu interpretaciju veličine i figure snimka, kao i kretanja kamere (krupni plan, srednji plan, jedna ili dvije figure u snimku, kamera koja se panoramski kreće slijeva na desno, odozdo prema gore itd.)

- scenografija ili prostor u kadru/dispozitivu: kako preći s pozornice kao mjesta konstruirane stvarnosti na pozornicu kao mjesto konstrukcije?
- Ovo pitanje nije puka igra riječi. "To je izbor koji nije određen onime što se bira, nego snagom koju posjeduje za novi početak u svakom trenutku, za vlastiti novi početak, potvrđujući se na taj način samim sobom." (*Cinema 1*, 115) Ovdje govorim o utjecaju filma na stvaranje virtualnog prostora koji će izbrisati značenje reprezentacije kao mjesta ili konteksta. Pokret, pa čak i figurativni, narativni izričaj, lebdi u ne-prostoru. Moguće je razlikovati tri vrste virtualnih ne-mjesta. U predstavi *Why We Love Action* monokromatska scenografija (zelena) sugerira učinak kromaključa. Pozornica se pretvara u studijski set koji zatim djeluje kao obrazac za sva moguća mjesta u mašti gledatelja. U predstavi *Dance#1/Driftworks* dvojica izvođača zauzimaju neprozirno tamnu pozornicu, na kojoj se čini da njihova tijela, odjevena u bijelo, lebde bez sjene i odjeka. Pozornica se pretvara u prazninu koja internalizira ono izvan-polja slike. Deleuze je okarakterizirao to izvan-polja (*hors-champ*) kao nešto što se ne vidi niti razumije, ali je ipak savršeno prisutno (*Cinema 1*, 15). Predstave poput *and then*, *NVSBL* i *Dance #1/Driftworks* zauzimaju pozornicu kao neko treće mjesto, posredujući između nedostajućeg konteksta i stvarnosti kazališta. Kako se čini, one su prodrle u sva kazališna zatamnjenja kao prekidi između scena.

## NOTA BENE

Ovaj tekst završava bez zaključka, kao i bez detaljne analize svih koreografskih djela koje sam spomenula. Ljubazno molim čitatelje da ga čitaju kao bilješke, misli koje prikupljam za buduću studiju.





COCOS, *Breeding, Brains and beauty*, photo: Herman Sorgeloos

# Notes on Cinematic Procedures in Contemporary Choreograph

Bojana Cvejić



“Dance can often be found humping the leg of other art forms,” the performer Chrysa Parkinson writes. Instead of reading this as a complaint from a dance specialist, I understand it as a positive lack of disciplinarity: it evidences the current state of heteronomy in dance. Choreography dispenses with the modernist abstraction of bodily movement in form; nowadays it has become a practice that explicitly seeks concepts and procedures outside of the dance discipline. By separating movement from the regime of self-expression in, by, and with the body, the medium of dance is denaturalized (de-essentialized), and choreography distances itself from the technical assumptions of composition, i.e. abstract organization of movement in space and time as necessary, but also sufficient *à priori* forms of sensibility. In other words, choreography breaks with the historical dimension of the modern subjectivity of the dancing body in order to expand to any-body-whatever, any-movement-whatever, any-procedure-whatever. Moreover, this is a mood underlying an *auteurs’* practice. Choreographers are no longer the emancipated dancers climbing the top of the hierarchy of the business – the company directors who married an individual style/idiom with the excellence of craftsmanship. They are *auteurs* in the Godardian sense, engaging in a politics of poetics. Rather than a lack to despair about, we can celebrate a positive fact of contingency and connectivity in choreography’s conjunctions with other arts – in many cases I will observe here, with cinema.

## I. The return of the repressed: IMAGE

The topic of this mini-conference recognizes an affinity between dance and cinema as a currency of contemporary choreography. A historical analogy can be drawn here. What visual art (Neodada, minimal sculpture, Fluxus, happenings, etc.) was to modern dance in the 1960s (Cunningham, Judson Dance Theater), is cinema to a strand in contemporary choreography. A comparison of Mette Ingvartsen’s “Yes Manifesto” with Yvonne Rainer’s “No Manifesto,” which Ingvartsen systematically inverts, reveals a return of the repressed. I quote partially from both sources for the sake of comparison:

Rainer (1966): No to spectacle. No to virtuosity. No to transformations and magic and make-believe. No to the glamour and transcendency of the star image. No to the heroic. No to the anti-heroic. No to trash imagery... No to moving and being moved.

Ingvartsen (2004): Yes to materiality/body practice-investment. Yes to expression. Yes to methodology and procedures. Yes to editing and animation.

Yes to style as a result of procedure and specificity of a proposal (meaning each proposal has another “style”/specificity, and in this sense the work cannot be considered essentialist. Yes to multiplicity, difference and co-existence.

The choreographic objectives are reversed; while Rainer was concerned with isolating and observing any kind of bodily movement as OBJECT, arbitrarily open to any corporeality, Ingvartsen departs from body as always already mediated by IMAGE. As if the perception of movement today is necessarily linked with moving image, affections that constitute the experience of a moving body being framed by a media and cinema culture, caught in a multiplicity of subjectification of any-body-whatever:

“I had a conversation with an older man about how in the ’70s everyday life was the topic of artistic work and how important that was as a movement. I thought he didn’t like the spectacular nature of what he was seeing on a video projection I had just finished. I tried to explain that today everyday understandings of life are 100% connected to media and that in order to navigate in a hyper spectacular world one needs to be able to navigate spectacular expressions. How they can be produced, what they can mean and how their meaning can be transformed. Resistance is no longer to say no, but rather to know how to navigate and participate in the expression of the world in the speed that it is moving. So let’s pick up the speed and not look back.” Ingvartsen reclaims here the spectacle of affect-images, as opposed to the Debordian critique of the image in spectacle deferring direct experience. The politics of *auteurs’* poetics consists in devising procedures that will emulate the modulation of affects – what Brian Massumi terms as a new mode of ideology, very different from the regime of representation by meaning.

More than affinity – choreography’s affiliation with cinema – enables the return of two repressed. One, it uses cinema in order to relocate a certain theatricality while bypassing theater. By CINEMATIC THEATRICALITY here I mean a stylization of gesture, movement, figure and speech in a variety of films, such as some of Jean-Luc Godard (*Passion, Prénom Carmen, Nouvelle vague*), Margerite Duras (*India Song*), Derek Jarman (*Wittgenstein, Edward II*), David Lynch (*Highway 101, Mullholland Drive*), as influences in choreographies by Eszter Salamon *and then* (2007) and *Dance#1/ Driftworks* (2008). The films provide a source for choreographing figure and movement in place of pure dance invention. Cinematic and video images become source-vehicles for navigating other

performance genres, appropriated not from originary live performances but from video, like a rock concert, opera, ballet, pantomime, as in Ingvarsen's solo *50/50* (2004).

Second, cinema renews the interest in expression via a fascination with the CINEMATIC BODY. The whole film apparatus, from the camera shot via editing to projecting for a spectator on a screen, arouses envy for its capacity for intensive, excessive body expressions, and the effects thereof on the spectator body. Choreographers like Mette Ingvarsen in *Why We Love Action* (2006) seek a transference of kinaesthetic sensation from cinema to theater. For instance, this particular choreography uses the procedure of doubling (reproducing, multiplying scenes) from several films running virtually as parallel scores at the same time in order to relocate special, highly dynamic effects (and affects related to it) without their narrative causes – scenes without characters and plot. Facialization (or, facefication) is another procedure coined in transference from screen to stage, where the principle of close-up is applied to any body part, turning it into a receptive surface/plane to absorb or reflect expression, as in Ingvarsen's *50/50*.

## II. Cinematic qua performative concepts

### \*composition as montage

Since the video camera became an obligatory rehearsal tool in the 1990s, it also created the most widespread effect of film, COMPOSITION AS MONTAGE. In *Cinema 1: Mouvement-Image*, Gilles Deleuze defines montage as "the determination of the whole by means of continuities, cutting and false continuities" (*Cinema 1*, 29). Anecdotal, and here a graphic of this definition, are accounts of editing in Chantal Akerman's films, where each new cut is considered through watching the film in full-length again. In choreography, montage enabled an opposite effect: not a synthesis of unity, but a machinic fragmentation. As editing now is within the competence of non-professional hands on personal computers, video image can act as an external cutting device against the consciousness of organic bodily movement. The interest shifts from form to material, and these are not technical terms but performance concepts. Whereas form rests upon a transcendental ideality manifested in a sense of unity (unity intuited through the generalizing characteristics of abstract formal language and eventually symbolic/metaphoric meanings of such form), material constitutes an order of mixture; an ordering which places heterogeneous elements in simultaneity or succession, so that they form relations of mixtures in which the elements are inseparable. This conception of material affirms heterogenesis, where composition is processed not by form (resemblance to an ideal and general set of properties) but by a procedure. Procedure as a principle of composition differs from form in that it specifies the kind of relations for which an openness to the kind of things that enter in material is necessary. Relations endow the process of transformation with consistency, but allow change to operate in 'intension' or condensation of material components. Procedure engendering relations explains why multiplicity is not discovered but constructed. The procedure of editing in *Giselle* (2001) by Xavier Le Roy and Salomon results in SIGNIFIER-MATERIAL, or DIVIDUAL-MATERIAL. The performer's body slides through a sequence of icons and iconic movements, from ape to Michael Jackson, and when it stops, it stops to think like Auguste Rodin's Thinker, to kick a football, to take a piss like a man, to hang crucified as Jesus, to raise her arms as John Travolta in *Saturday Night's Fever*, to fence, to hop a folk-dance etc. A closed set of elements – signs – divides itself at each moment into a qualitatively different set of elements/signifiers. Deleuze came to the notion of exhaustion analyzing Beckett's dance movie *Quad*. In order to reach any-space-whatever and any-character-whatever, preferences about the order of gestures in relation to a goal, or signification, are abandoned (*Essays*, 162-64). When the performance is over, *Giselle* is a tireless ballerina-ghost, and she isn't tired of realizing a form or a figure, but exhausted by a whole series of fragmentary disjunctions and inclusions of bodies and gestures. Sliding from one movement to another resembles a sequence of movement-images, at times accelerating to allow movement to morph fragments of diverse images and thereby open the-in-between space of two or more signifiers, i.e. figures and gestures.

### \*framing

In cinema: "We will call *the determination of a closed system, a relatively closed system which includes everything which is present in the image* – sets, characters and props – *framing*" (*Cinema 1*, 12). Cinematic frame is that which gives the image, by which the image is given, and at the same time, it is all that is given in the image. Anything, when presented in theater, hence, dance as well, implies a frame of representation, the proscenium-arch stage that also functions in its absence. This frame has been naturalized in theater to the point of invisibility. As theater spectators, we never contest the constancy of a framing comparable to a medium shot, which is a legacy of the theater of bourgeois drama. Once choreographers begin to question the theatrical frame of representation, they introduce work on the DISPOSITIF. The term is French and it has been domesticated in English to "apparatus" – mechanism of functions, relations and protocols. Creating "dispositif" is more than a spatial or architectural arrangement. It implies certain behavior and experience, hence,

a PROSTHESIS OF PERCEPTION. Why prosthesis ? Dispositif redistributes senses, places and roles through social behavior protocols in the situation of performing and attending performance. The distinction between the theatrical frame of representation and theatrical dispositif is equivalent to the difference between natural and cinematographic perception. "Natural perception introduces halts, moorings, fixed points or separated points of view, moving bodies or even distinct vehicles, whilst cinematographic perception works continuously, in a single movement whose very halts are an integral part of it and are only a vibration on to itself" (*Cinema 1*, 22). Dispositif modifies, extends and reconfigures what we could characterize as natural perception in theater – the illusion of the spectator mastering a free movement of her gaze. Dispositif is the result of procedures that intentionally manipulate attention by constraints which force certain perceptions and affection. I will examine three cinematic procedures of dispositif here.

→ transposing camera consciousness: Camera records by way of shots. Angles, of course, are chosen from the point of view of the human eye, and montage is undoubtedly a construction, an intellectual process, but in the moment of projecting film on the screen, from the view of the spectator's eye it becomes the pure vision of a nonhuman eye, of an eye which, following Bergson's theory of image=movement, would be in things. Dziga Vertov wrote that the sole cinematographic consciousness is not us, the spectator, nor the hero; it is the camera – sometimes human, sometimes inhuman or superhuman.

Since framing in theater does not operate by shots that in film vary by volume, size, and angle, and since the distance between performer and spectator remains relatively fixed, i.e. it does not change like in cinema, a tendency appeared toward reducing or obliterating the distance between the spectator's view and the object of perception. A tendency to transform the stage into the screen in order to abandon the consciousness of the theater spectator. The viewer watches unseen rather than being aware of sharing the same reality with the stage, of being part of audience as community.

In *NVSBL*, four performers create a slow – to the extent of being imperceptible – movement for the duration of eighty minutes. Viewed as a displacement from point X in the beginning to point Y in the end of the piece, the choreographic trajectory consists of an eighty-minute long journey of five and a half meters from periphery to the center of the stage. The departure and the end point are just instants like the great many other instants between these ends – different and not identical to each other. Although they accumulate past in the present, they are not subdued to a direction or a reachable goal, each instant being a new quality on its own. Even if the audience does not know exactly the task the performers have of focusing their attention on the past of movement, on where they come from and what trace they leave behind instead of anticipating where to go next - what the spectators perceive is four bodies which seemed locked in the past, in a duration which comprises past in the present. At the same time, despite this image, they are moving. Movement turns invisible not only because it is too slow to be perceived, but because it lacks the quality of being projected, of progressing in time and conquering the space. The trajectory seen as the floorplan of the composition is complicated due to avoiding making steps to the degree of being obliterated, lost or insignificant for the spectators' attention.

With the dilation of time, the scale of movement and change shrink to the degree of details taking the place and the sense of the whole. That the infinity of microscopic movements, whose heterogeneity is expressed in duration, draws in the gaze and absorbs it as the eye in the movement-image, i.e. duration-body, is helped by light. The duration is accompanied by a movement of two hundred light situations ("atmospheres") in one global event – emanation from complete darkness to extreme luminosity to complete darkness again. This creates an equivalent of close-up. The isolation of duration thanks to this illumination closes the frame by producing a surface focus on duration-bodies against no background. As movement is transformed into change as mobility, it is perceived but not registered. It can be registered only in distraction. This has a hypnotizing effect on the gaze. If I want to catch movement, I will deliberately look away. But when I return my eyes to the image, I sense I missed out on something. The performance is reduced to the perception of mobility in duration.

*NVSBL* tries to expand perception, to go beyond the subtraction inherent in how we perceive. What we normally perceive is reality minus everything else that doesn't interest us. It offers movement registered as if with a nonhuman eye – at the limit of sensibility.

By contrast, *FleshDance* (2004) by Nikolina Pristaš/BADco. comes close to the spectators not by an invisible multiplicity in darkness, but by a white blank exposure of bodies disfigured as they are broken in pieces, bent and folded in a disturbed space of a right angle between the wall and the floor. The close-up functions as a blur of figures. Repetition of movements of bodies that seem literally cornered between the wall and the floor and proximity of the spectators' gaze creates a sensation of excessive fleshness, of an image constantly upsetting figurability in fracturing gaze.

→ changing/switching frames: thanks to the given frame of representation, the rate of change in theater is slower than in cinema. The screen hides its frame, while being in theater, we cannot hinder the consciousness of the limits of live bodies and space and time intuitions. When a performance begins, soon enough the constraints of the dispositif are revealed as possibilities

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to be exhausted. That however does not mean that the performance should be identified with its dispositif; dispositifs can change virtually, by shifting frames and generating real and concrete effects of not fully actualized contexts. In *50/50*, frames shift in several parameters: genres of performance expression (rock-concert, opera, pantomime), facialization of various body organs, voice and movement rapports, source and doubling relation, figure and background relation, front and backward movement.

In *Breeding, Brains and Beauty* (2008) by Cocos, frames switch by the procedure of constructing movement through analysis of Hitchcock's movie *Rebecca*. Globally, the dispositif is determined by an audio-visual separation – choreography happens on stage, and a separate soundtrack is transmitted through the headphones directly in the ears of the spectators. Globally, as well, the syntax of movements, changes within each scene governed by shots, or the montage of shots. Each scene features another procedure treating another parameter transposed from the film into choreography. For example, the first scene deploys the entire soundtrack of the central scene, the denouement in *Rebecca*. But what the spectators see is a specifically poor version of the image: they are watching naked bodies manipulating light projectors as if holding cameras, lighting a dark empty stage in a composition transposed from lighting in the same film scene. In the scene "Proposal" five performers form various group configurations whereby each follows her own interpretation of the size and figure of the shot, as well as the movement of the camera (close-up, medium shot, one or two figures in the shot, camera panning left/right, down/up etc.)

→ the setting or the space in the frame/dispositif: how to move from stage as a site of constructed reality to stage as a construction site?

This question is not a pun, though. "It is a choice which is not defined by what it chooses, but by the power that it possesses to be able to start afresh at every instant, of starting afresh itself, and in this way confirming itself by itself" (*Cinema 1*, 115). I am speaking here about the influence of cinema on creating a virtual space which will obliterate the meaning of representation as a place or context. Movement, and even figurative, narrative expression, hangs suspended in non-place. Three kinds of virtual non-places can be discerned. In *Why We Love Action* the monochromatic setting (in green) suggests a chroma-key effect. The stage transforms into a studio set that then acts as a template for whatever places in the spectators' imagination. In *Dance#1/Driftworks*, two performers inhabit an opaque dark stage, in which their bodies dressed in white seem to be floating without shadow and echo. The stage turns into a void that internalizes the-out-of-field of image. Deleuze characterized the-out-of-field (*hors-champ*) as what is neither seen nor understood, but is nevertheless perfectly present (*Cinema 1*, 15). Performances like *and then*, *NVSBL* and *Dance #1/Driftworks* inhabit the stage as a third space, mediating between a missing context and the reality of theater. They seem to have breached into all the theatrical black outs as interstices between the scenes.

## NOTA BENE

This text ends without a conclusion, as well as without detailed analyses of all the choreographic works mentioned in supplement. I kindly ask the readers to read it as notes, thoughts assembled towards a future study.



Eszter Salamon, *and then*, photo: Arne Hector



Eszter Salamon, *Dance#1/Driftworks*, photo: Herman Sorgeloos



# Pomak pozornosti: poetika 21. stoljeća

Ric Allsopp

S engleskoga prevela Marina Miladinov

Rita Roberto, *Right at Presence*, Berlin, Tanz im August, 2008. Ove fotografije su preuzete iz video snimke Andree Keiz - Mime Centrum Berlin. / These photos are stills taken from a video recording made by Andree Keiz - Mime Centrum Berlin.



Promišljajući pitanje budućnosti izvedbe kroz manifest “nove poetike” Marjorie Perloff iz 2002. godine, koji je nazvala “21<sup>st</sup> Century Modernism”,<sup>1</sup> primijetio sam da je američka modernistička spisateljica Gertrude Stein zapisala u svojoj raspravi o poeziji i gramatici sljedeće: “Nizovi riječi tako su ugodni. Rečenica znači da postoji budućnost”<sup>2</sup> Pristup Steinove jeziku mogao bi ovdje poslužiti kao model za moj glavni argument – da je budućnost uvijek samo pomak pozornosti u sadašnjosti. Poetika Steinove (njezin način korištenja jezika) podrazumijevao je akumulaciju materijala kroz procese ponavljanja, postupno dovodenje postojećih materijala u nove odnose, posvećivanje pozornosti jeziku običnoga, odbacivanje imena i imenovanja (kao deskriptivne funkcije) u prilog uvjetima kojima se naša pozornost upućuje na “stvari” i odnose. Uzmimo kao primjer *Tender Buttons*, njezinu zbirku portreta predmeta, hrane i prostora iz 1914. godine: njezin pristup nije bio odlučan raskid s prošlošću, nego pomak pozornosti – otvorenost prema budućnosti – koji bi se mogao dovesti u paralelu s pojmom “asemblaža” kao neprekidnog procesa stvaranja i razaranja materijala, energija i cirkulacija koji se spajaju i razdvajaju.<sup>3</sup>

Ako budućnost izvedbe nije odlučan raskid sa sadašnjošću, onda su sredstva kojima se proizvode pomaci pozornosti u sadašnjosti mjesto na koje trebamo usredotočiti svoju misao.

Pozornost upućena na sadašnjost – sadašnjost izvedbe – zaokupljala je mnoge spisatelje, umjetnike i teoretičare izvedbe. Poznato je da je spisatelj William Burroughs rekao (svojim neponovljivim glasom) u djelu *Origin and Theory of the Tape Cut-Ups* da, kada zarežeš u sadašnjost, iscuri budućnost,<sup>4</sup> pri čemu je istaknuo sadašnjost kao oblik prekognicije koja, kada se rastvori, otkriva budućnost. U eseju “The Fall of Art” Burroughs je na pitanje Jaspersa Johnsa “O čemu se kod pisanja radi?” odgovorio je kako je “svrha pisanja učiniti da se nešto dogodi. Ono što nazivamo ‘umjetnošću’ – slikarstvo, kiparstvo, pisanje, ples, glazba – po svojem je podrijetlu magično”; dok kasnije u istom eseju piše: “ono što nadživljava literalizaciju umjetnosti je bezvremenski svijet magije u neprestanoj mijeni, uhvaćen u slikarovu kistu, spisateljevim riječima, komadićima živopisnih i nestajućih pojedinosti.”<sup>5</sup> U tom smislu pisanje se više ne bavi onime “o čemu” iz Jasperova konfrontacijskog pitanja, koje bi se odnosilo na neko književno i opisno drugdje, nego izvođenjem sadašnjosti, magičnom aktivnošću pisanja – i umjetnosti uopće – koja sačinjava nit koja se neprestano provlači kroz eksperimentalnu i avangardnu misao i praksu: izvedbom sadašnjosti, trenutkom susreta i participacije u nastajanju samoga djela.

U jednom drugačijem registru to možemo povezati s analizom ontologije izvedbe Peggy Phelan, naime da je “jedini život izvedbe u sadašnjosti”,<sup>6</sup> koja se otkriva ili otvara jedino u trenutku svoje izvedbe i, čineći to, pomiče našu pozornost prema sadašnjosti kroz forme povratka ili repeticije u onom smislu riječi koji koristi Steinova, a gdje ponavljanje nije jednako istosti te stoga prekida sklonost “izoliranju, identificiranju i ograničavanju tereta značenja koje se pridaje nekom događaju” (Hejinian, 2002:44).

U kontekstu “otvorenog djela” ova “pozorna svjesnost” (kako je Steinova naziva) pomaže da se u sadašnjem trenutku izvedbe prepozna radikalna koherentnost; način da se nešto zadrži na okupu bez oslanjanja na uvriježena sredstva forme, gotove razumljivosti ili integriteta. To se može nadalje opisati kao “povjerenje u nedostatak” – upotrijebimo li frazu Allena Fishera – ili negativna sposobnost koja “oslobađa značenja, ostavljajući kontekste otvorenima, tako da su materijali izvedbe više nalik na točke konektivnosti u tijeku i kretanju nego na komponente neke strukture”. (Hejinian)<sup>7</sup>

Mi susrećemo budućnost kroz svoje sudjelovanje u izvedbi, i to ne pitajući “što je budućnost izvedbe”, nego pitajući kako možemo učinkovito sudjelovati u sadašnjosti – u točki presijecanja ili elizije, kolizije ili konfrontacije, onoga između – na načine koji dovode u pitanje ili se suprotstavljaju zatupljujućem učinku nametnutih formi i fiksiranosti, i to s pomoću onoga što je Marjorie Perloff nazvala “konstruktivnim umjesto konsektivnog čitanja”. Djelo se događa u našem susretu s njime i otvara se prema onome što je izvan djela – njegovu učinku na kontekste, na društveni i pragmatični okoliš u kojemu egzistira.

Ako je budućnost “pomak pozornosti u sadašnjosti”, što podrazumijevam pod “pomakom pozornosti”? To je dvostruk, refleksivan pokret koji naznačuje da je pozorna svjesnost učinak djela s kojim smo se susreli – budući da nas ono involvira – i također dispozicija gledatelja ili sudionika, polazište prema tom djelu. “Pomak pozornosti”, prema tome, ovisi o ideji otvorenoga kao integralne komponente svakog djela. Odgovarajući na općenito pitanje u časopisu Maska o tome što bi moglo biti otvoreno djelo, Xavier Le Roy naprosto je zapitao: “Otvoreno za što?” i tako ukazao na problematiku otvorenosti (a samim time i budućnosti) u pozadini, utoliko što otvoreno djelo ima značenje samo u odnosu na postojeće strukture i forme, kao i na pretpostavljenu autonomiju umjetničkog djela.<sup>8</sup> Pitanje Xaviera Le Roya također nas vodi prema Derridinoj opservaciji da je “otvoreno” uvijek dio sustava i to onaj koji omogućava događanje pokreta kulture, locirajući umjetničko djelo kao ono što ostaje otvoreno prema kontingentnom, nepredvidivom, monstroznom. On piše:

1 Marjorie Perloff, *21st Century Modernism* (Oxford: Blackwell, 2002.).

2 Isto, str.44.

3 Gertrude Stein, *Tender Buttons* (1914.) (New York: Dover Publication, 1997.).

4 William S. Burroughs, ‘Origin & Theory of the Tape Cut-Ups’ (1973.), u: *Break Through in Grey Room* (Brussels: Sub Rosa, 2001.).

5 William S. Burroughs, ‘The Fall of Art’ (1965.), u: *The Adding Machine: Collected Essays* (London: John Calder, 1985.)

6 Peggy Phelan, ‘The Ontology of Performance’, u: *Unmarked: the politics of performance* (London: Routledge, 1993.).

7 Lyn Hejinian (2000.) (nav. dj.).

8 Xavier LeRoy, “A Glossary of Overdetermined Usage”, *Maska* 20/5-6 (2005.).

- 9 Jacques Derrida, 'Passages – from Traumatism to Promise', u: *Points... Interviews, 1974-1994*, ur. Elisabeth Weber (Stanford, CA: Stanford University Press, 1995.), str. 387.

"Budućnost koja ne bi bila monstruoza ne bi bila nikakva budućnost; ona bi bila već predvidljivo, izračunljivo i programibilno sutra. Svako iskustvo otvoreno prema budućnosti pripremljeno je ili se priprema za dobrodošlicu monstruoza nadolazećem (*arrivant*), naime da ga prihvati i pruži gostoljubivost onome što je apsolutno strano i čudno, ali također, moramo dodati, i da ga pokuša pripitomiti, odnosno učiniti ga dijelom domaćinstva i natjerati ga da usvoji navike, natjerati nas da usvojimo nove navike. To je kretanje kulture."<sup>9</sup>

- 10 Una Bauer, 'The Movement of Embodied Thought', *Performance Research* 13/1 – 'On Choreography', ur. Allsopp & Lepecki (London: Routledge/ Taylor & Francis, 2008.).

Otvorenost je uvijek praćena formom kao sjenom. Poput šarki na vratima ili "otvaranja polja" (upotrijebimo li riječi pjesnika Roberta Duncana), potrebna je forma kako bi nas odvela k onome što je izvan sebe sama i zatim provela njegovo pripitomljavanje. Apsorpcija ili pripitomljavanje bilo kojeg složenog umjetničkog djela ili forme ovdje se smatra dijelom kretanja kulture, otvaranja prema budućnosti. Na primjer, implikacije djela Jérômea Bela nisu na razini stilistike, nego na razini pomaka pozornosti prema onome što sačinjava to djelo, a što je Una Bauer teorijski izrazila kao "kretanje utjelovljene misli",<sup>10</sup> za razliku od akumulacije ili niza fraza kretanja, bez obzira na njihovo podrijetlo iz tjelesnog ili netjelesnog kretanja.

- 11 Gertrude Stein, *Tender Buttons* (1914.) u: Perloff (nav. dj.), str. 78-79.  
*KUTIJA – Iz ljubaznosti proizlazi crvenilo, a iz grubosti proizlazi naglo isto pitanje, iz oka proizlazi istraživanje, iz izbora proizlazi bolna stoka. Pa onda je poredak taj da je bijeli način prisustvovanja nešto što sugerira pribadaču i je li to razočaravajuće, nije, tako je rudimentarno biti analiziran i vidjeti finu supstancu čudnovato, tako je iskreno privesti zelenu točku ne crvenoj, nego točki iznova.* (Gertrude Stein, 1914.)

Uzet ćemo dva primjera iz povijesne avangarde koji ilustriraju ono što ja smatram pomacima pozornosti koji nude mogućnost budućnosti. Prvi je iz rasprave Marjorie Perloff o "opisu" (ili bolje rečeno izvedbi) kutije Gertrude Stein u *Tender Buttons*.<sup>11</sup> Kao predmet intenzivne koncentracije "kutija" Steinove ne može se vizualizirati, ali se zato "kutijstvo" odmah uspostavlja. Pisanje, sa svojom ustrajnošću na igri kompozicije, sintakse i paratakse, pomiče pozornost na dotični predmet u smislu medija koji koristi i raskida s našim konvencionalnim navikama čitanja, prisiljavajući čitatelja da pomakne pozornost na način na koji jezik konstruira ili rekonstruira naše susrete sa svakodnevnim. Ono pomiče pozornost sa deskriptivnog i nominalnog na aktivnost odnosa koji sačinjavaju taj predmet. Analogijom bi se to moglo proširiti i na polje konceptualne koreografije, gdje se "ples" kao takav ne vizualizira ili aktualizira (litalizira), nego se uspostavlja kroz pozornost koja je pomaknuta s konvencionalnog ili normativnog načina njegova čitanja. Neodređenost kutija – kao sredstvo raskidanja s linearnim nizanjem knjiga (ili, u slučaju Steinove, s konvencijama sintakse i gramatike) i stoga ono što nudi mogućnost nasumičnog čitanja s okvirom – privukla je Marcela Duchampa, koji je uložio znatnu energiju reproducirajući svoje djelo i svoje rukom pisane bilješke u obliku kutija. Osobito se u djelu *The Green Box* vizualizacija procesa mišljenja otvara prema parataktičkim strategijama čitanja – konstruktivnom umjesto konsekutivnog čitanja – a to je pomak pozornosti od onoga što Marjorie Perloff opisuje kao formu jezika prema onome što se izriče – ili, kao što bi to rekao Samuel Beckett, "kako to jest ono što jest".

- 12 Vidi: Perloff (2002.) (nav. dj.), str. 87-88; također: Marcel Duchamp, 'The Green Box' (1921.), u: *The Bride Stripped Bare by Her Bachelors, Even*, ur. Richard Hamilton (Stuttgart: Edition Hansjörg Mayer, 1973.), str. 16.

Jedna pojedinost u *Zelenoj kutiji* – Duchampova formulacija "kašnjenja" u smislu djela *The Large Glass* – drugi je naš primjer.<sup>12</sup> Duchamp je artikulirao ono što je nazvao "kašnjenjem u staklu" na negativan način: "Kašnjenje u staklu ne znači sliku na staklu". Ideja "kašnjenja" također evocira jednu vrstu budućnosti – to je odgađanje onoga što tek treba doći, smirivanje pokreta, usporavanje ili refrakcija naših pozornosti i percepcija. Duchamp je shvatio kašnjenje kao "naprosto način da se uspije ne više misliti kako je dotična stvar slika". I dakako, po analogiji, takvo "kašnjenje" ili pomak pozornosti omogućava nam da "više ne mislimo" kako se dotično djelo može pronaći samo unutar dobro poznatih okvira plesa ili performansa. To otvara mogućnost da se to djelo pronađe drugdje, uz upotrebu drugih kriterija – onih koji nas uključuju u sadašnji trenutak produkcije umjesto pasivne konzumacije djela. Duchampovo središnje pitanje iz 1913. – "mogu li se stvarati djela koja nisu umjetnička djela"? – naznačuje uspostavljanje budućnosti, novi sklop mogućnosti koji rastvara granice umjetničkih djela i drugih oblika djela.

- 13 Jacques Rancière, *The Politics of Aesthetics* (2000.) (London: Continuum/ Athlone Press, 2004.).

U raspravi o pomaku odnosa "umjetnosti" i "djela" Jacques Rancière je zaključio da "kakve god bile specifične ekonomske okolnosti u kojima se nalaze, umjetničke prakse nisu 'izuzeća' u odnosu na druge prakse. One predstavljaju i rekonfiguriraju distribuciju tih aktivnosti".<sup>13</sup> Pomak pozornosti – redistribucija pozornosti koja nije analogna pomaku gledišta u vizualnom smislu – mogla bi također biti rezultat onoga što se generira upitnim, ispitujućim ili refleksivnim pristupom praksi umjetnosti – preispitivanja prirode i konteksta umjetnosti i njezina odnosa prema drugim praksama. U svojoj raspravi o kretanju utjelovljene misli u djelu Jérômea Bela, koju sam ranije spomenuo, Una Bauer ukazuje na pomak s izjave na pitanje, koji je u središtu koreografskog učinka djela:

"Ali ono što je u središtu [Belova] interesa jest otvorenija forma; ne izjava, nego pitanje, pitanje koje nadahnjuje dijalog: pitanje koje ne pita što koreografija jest, a što nije, nego koji su procesi njezine konstrukcije i shvaćanja kao koreografije, kako se koreografija konstruira? A evo i prijedloga: koreografija se ne konstruira kroz uspješno insceniranje određenih reprezentacija ili kroz nemogućnost njihova insceniranja [...] nego kroz kretanje utjelovljene misli koja se odbija fiksirati u konkretnim i prepoznatljivim tipovima oporbenih diskursa ili oporbenih struktura reakcije."<sup>14</sup>

- 14 Bauer, nav. dj., str.41.

Želim ovdje navesti kao primjer jedan noviji izvedbeni rad, za koji mi se čini da na više načina provodi pomak pozornosti u sadašnjosti i otvaranje mogućnosti za budućnost.

Predstava *Right at Presence* Rite Roberto (Berlin, Tanz im August, 2008.) sastoji se od 35 minuta gotovo posvemašnjeg mirovanja i tišine, a izvodi je jedan jedini izvođač u teatarskom prostoru. Repetitivni nizovi pokreta, uključujući desetominutno zamračenje od svjetla do gotovo potpune tame, u kojoj izvođačica, izravno okrenuta publici, gotovo neprimjetno okreće glavu za 180 stupnjeva i natrag, istražujući ideje i slike "brige za sebe" (klasični koncept parezije), prostor između misli i tijela, "promatrajući njihovu suradnju prema brizi za sebe – sebe kao nečega što se oslanja upravo na tu suradnju". To također prisiljava publiku da pomakne svoju kolektivnu pozornost na prisutnost onoga što se događa, što pak stvara prostor za medijaciju i kontemplaciju koji počinje pronalaziti "razumnu formu" za ono što će tek doći. Rita Roberto opisuje to ovako:

"Ja ne postajem stvarima koje dodirujem, ja ih dodirujem. Uzimam zrak i dajem ga natrag. Ja ne bih više *bila* da zrak nije bio u meni, ali taj zrak *nije bio ja* niti u jednom trenutku. Postoji ta neprestana suradnja stvari u dodiru (...), ali dodirivati također znači *biti na* granici koja me razdvaja od stvari koje nisam. Ustvari, upravo ta razdvojenost čini dodir mogućim. Dodir postaje granicom." (neobjavljene bilješke o izvedbi)

Materijalnost izvođača nije ono što određuje prisutnost, nego je to zajednički angažman pozornosti, koji se događa na mjestu simboličke razmjene. To mjesto ili prostor možda je ekvivalentno tekstualnoj praznini – bijelom prostoru između riječi – koja djeluje kao granica ili međa, otkrivajući proces integracije koji stvara sustave značenja. Tekstualnost – ovdje zapis kretanja ili koreografija – je društveno stanje, mjesto komunikacijske razmjene. Značenje više nije izvjesnost, nego potencijal – mogući ishod događaja koji se odvija.

"... Također postoji udaljenost koja je inherentna samoj izvedbi, budući da je ona spektakl između ideje umjetnika i osjećaja i interpretacije gledatelja. Spektakl je neka treća stvar, prema kojoj se obje strane mogu odnositi, ali koja sprečava bilo kakvu "jednaku" ili "neiskrivljenu" transmisiju. To je posredovanje između njih – ključno u procesu intelektualne emancipacije" (Rancière, 2004.)

Pomaci pozornosti koji zasijecaju u sadašnjost te otkrivaju i proizvode budućnost možda nam ne nude neku jedinstvenu poziciju s koje bismo mogli krenuti. Međutim, oni nam nameću odgovornost kao stvaraocima, činiocima, misliocima, tjerajući nas da postanemo budni za "živost sadašnjosti i svakodnevice", za način postojanja koji je za Gertrude Stein sačinjavao "potpuno življenje".



Rita Roberto, *Right at Presence*, Berlin, Tanz im August, 2008. Ove fotografije su preuzete iz video snimke Andree Keiz - Mime Centrum Berlin. / These photos are stills taken from a video recording made by Andree Keiz - Mime Centrum Berlin.

# Shifting Attention: 21st Century Poetics

Ric Allsopp

Beginning to read the question of the future of performance through Marjorie Perloff's 2002 manifesto of a 'new poetics' which she calls '21st century modernism',<sup>1</sup> I note that the modernist American writer Gertrude Stein wrote in her discussion of poetry and grammar 'Successions of words are so agreeable. A sentence means there is a future'<sup>2</sup> Stein's approach to language might serve here as a model for my main point - that the future is only ever a shift of attention in the present. Stein's poetics (her way of using language) involved the accumulation of material through processes of repetition, a gradual bringing of existing materials into new relationships, an attention to a language of the ordinary, a rejection of names and naming (as descriptive function) in favor of the conditions whereby 'things' and relationships are brought to our attention. Take the example of *Tender Buttons*, her 1914 collection of portraits of objects, food and rooms: her approach was not a decisive break with the past, but a shift of attention - an openness to futurity - which might be aligned with the term 'assemblage' as a continual process of making and unmaking, of materials, energies, and circulations coming together and moving apart.<sup>3</sup>

If the future of performance is not a decisive break with the present, then the means by which shifts of attention come about in the present is where our thought must be focused.

An attention to the present - to the presence of performance - has occupied the thought of many writers, artists and performance theorists. The writer William Burroughs famously said (in his inimitable voice) in the *Origin and Theory of the Tape Cut-Ups* that 'when you cut into the present the future leaks out'<sup>4</sup> thereby staking out the present as a form of precognition, that when cut open reveals the future. In his essay 'The Fall of Art' Burroughs responds to Jasper Johns' question 'What is writing about?' He replies that '[t]he purpose of writing is to make it happen. What we call 'art' - painting, sculpture, writing, dance. music - is magical in origin'; and later in the essay '... what survives the literalisation of art is the timeless ever-changing world of magic caught in the painter's brush, or the writer's words, bits of vivid and vanishing detail.'<sup>5</sup> Writing in this sense is no longer concerned with the 'aboutness' of Jasper's confrontational question with its reference to the literal and descriptive elsewhere, but with enacting the present, the magical operation of writing - and of art in general - that forms a continuous thread through experimental and avant-garde thinking and practice: the enactment of the present, the moment of encounter and participation in the emergence of the work itself.

In a different register this links to Peggy Phelan's analysis of the ontology of performance: that '[p]erformance's only life is in the present'<sup>6</sup> that is discloses or opens itself only in the moment of its performance, and in so doing shifts our attention to the present through forms of return or repetition in Stein's sense of the word where recurrence is not equivalent to sameness, and therefore disrupts the inclination to 'isolate, identify and limit the burden of meaning given to an event' (Hejinian 2002:44)

In the context of 'open work' this 'attentive awareness' (as Stein calls it) helps to identify in the present moment of performance a radical coherence; a way of holding together that doesn't rely on established means of form, or ready intelligibility, or integrity. It may be further described as a 'confidence in lack' - to use Allen Fisher's phrase - or a negative capability that 'turn[s] meanings loose, leaving contexts open so that the materials of performance are more like fluid and moving points of connectivity than components of a structure' (Hejinian)<sup>7</sup>

We encounter the future through our participation in performance, not by asking 'what is the future of performance' but by asking how we can effectively participate in the present - the point of intersection or elision, of collision or confrontation, of betweenness - in ways that challenge or resist the deadening effect of imposed forms and fixities, through what Perloff calls 'reading constructively rather than consecutively'. The work occurs in our encounter with it and opens to what is outside the work - its effect on the contexts, the social, pragmatic environment that it exists within.

If the future is 'a shift of attention in the present' then what do I mean by 'a shift of attention'? It is a double, a reflexive movement suggesting that attentive awareness is both an effect of the work encountered - it engages us; and that it is a disposition on the part of the spectator or participant, a point of departure towards the work. The 'shift of attention' depends then on an idea of the open as an integral part of any work. Xavier Le Roy, responding to a general question in the journal *Maska* of what open work might be, asked simply: 'Open to what?' and thus pointed to an underlying problematic of openness (and by extension futurity) in so far as open work only has meaning in relation to existing structures and forms, and to the supposed autonomy of the art work.<sup>8</sup> Xavier Le Roy's question also leads us to Derrida's observation that the 'open' is always a part of the system, and is that which enables the movement of culture to take place, locating the artwork as that which remains open to the contingent, the unpredictable, the monstrous.

He writes:

"A future that would not be monstrous would not be a future; it would already be predictable, calculable and programmable tomorrow. All experience open to the

- 1 Marjorie Perloff (2002) *21st Century Modernism* Oxford: Blackwell
- 2 *ibid.* p.44
- 3 Gertrude Stein (1997) *Tender Buttons* (1914) New York: Dover Publication
- 4 William S. Burroughs (2001) 'Origin & Theory of the Tape Cut-Ups' (1973) in *Break Through in Grey Room* Brussels: Sub Rosa
- 5 William S. Burroughs (1985) 'The Fall of Art' (1965) in *The Adding Machine: Collected Essays* London: John Calder
- 6 Peggy Phelan (1993) 'The Ontology of Performance' in *Unmarked: the politics of performance* London: Routledge
- 7 Lyn Hejinian (2000) (op. cit.)
- 8 Xavier LeRoy (2005) "A Glossary of Over Determined Usage" in *Maska* Vol.20, Nos 5-6 'Open Work' Ljubljana: Maska

future is prepared or prepares itself to welcome the monstrous *arrivant*, to welcome it, that is to accord hospitality to that which is absolutely foreign or strange, but also, one must add, to try to domesticate it, that is, to make it part of the household [economy] and have it assume the habits, to make us assume new habits. This is the movement of culture.”<sup>9</sup>

- 9 Jacques Derrida (2004) *Dissemination* (1972) London: Continuum/ Athlone Press (Derrida 1992: 387)

Openness is always ghosted by form. Like the hinges of the door or ‘the opening of the field’ (to use the poet Robert Duncan’s term) it requires form to lead us to that which is beyond itself, and to effect its subsequent domestication. The absorption or domestication of any complex artwork or form is here seen as a part of the movement of culture, the opening toward the future. The implications of, for example, the work of Jerome Bel, are not at the level of stylistics, but at the level of a shift of attention to what constitutes the work, which Una Bauer has theorised as ‘the movement of embodied thought’,<sup>10</sup> rather than an accumulation or array of movement phrases whether drawn from bodily or non-bodily movement.

- 10 Una Bauer (2008) ‘The Movement of Embodied Thought’ *Performance Research* Vol.13, No.1 ‘On Choreography’ eds Allsopp & Lepecki, London: Routledge/ Taylor & Francis

- 11 Gertrude Stein *Tender Buttons* (1914) in Perloff (op.cit.) pp.78-79  
*A BOX - Out of kindness comes redness and out of rudeness comes rapid same question, out of an eye comes research, out of selection comes painful cattle. So then the order is that a white way of being round is something suggesting a pin and is it disappointing, it is not, it is so rudimentary to be analyzed and see a fine substance strangely, it is so earnest to have a green point not to red but to point again.* (Gertrude Stein, 1914)

To take two examples from the historical avant-garde of what I see as shifts of attention that offer the possibility of a future. Firstly from Perloff’s discussion of Gertrude Stein’s ‘description’ (or rather enactment of) a box in *Tender Buttons*.<sup>11</sup> As an object of intense concentration Stein’s ‘box’ cannot be visualized, yet ‘boxness’ is immediately established. The writing, in its insistence on the play of composition, syntax and parataxis, both shifts attention to the object in question in terms of the medium it uses and breaks with our conventional habits of reading, forcing the reader to shift attention to the way in which language constructs or re-constructs our encounters with the everyday. It shifts attention away from the descriptive and nominal to the activity of relations that constitute the object. By analogy this could be extended to the field of conceptual choreography where ‘dance’ as such is not visualized or actualized (literalized), but established through an attention shifted from the conventional or normative terms of its reading. The indeterminacy of boxes - as a means of breaking with the linear sequencing of books (or in Stein’s case the conventions of syntax and grammar) and thus providing the possibility of a random reading with a frame - was attractive to Marcel Duchamp, who invested considerable energy in reproducing his work and his handwritten notes in boxed forms. In *The Green Box* in particular the visualization of a process of thought opens itself to paratactical strategies of reading - constructive than consecutive reading - a shift of attention from what Perloff describes as the form of language to what is being said - or as Samuel Beckett put it, ‘how it is what it is’.

- 12 see Perloff (2002) (op. cit.) pp. 87-88; also Marcel Duchamp (1973) ‘The Green Box’ (1921) in *The Bride Stripped Bare by Her Bachelors Even* ed. Richard Hamilton, Stuttgart: Edition Hansjörg Mayer 16

A detail in *The Green Box* - Duchamp’s formulation of ‘delay’ in terms of *The Large Glass* - provides the second example.<sup>12</sup> Duchamp articulates what he calls a ‘delay in glass’ in negative terms: ‘A delay in glass does not mean a picture on glass’. The notion of ‘delay’ also speaks to a type of futurity - the postponement of the yet-to-come, the stilling of movement, the slowing or refraction of our attentions and perceptions. Duchamp understood delay as being ‘merely a way of succeeding in no longer thinking that the thing in question is a picture’. And of course by analogy such ‘delay’ or shift of attention enables us to ‘no longer think’ that the work in question can only be encountered within the familiar frameworks of dance or performance. It opens the possibility of encountering the work in other terms, using other criteria - terms that engage us in the present moment of production rather than in the passive consumption of the work. Duchamp’s central question of 1913 - ‘Can one make works which are not works of art?’ - implies the set up of a future, a new set of possibilities that dissolves the boundaries of artwork and other forms of work.

- 13 Jacques Ranciere (2004) *The Politics of Aesthetics* (2000) London: Continuum/ Athlone Press

Discussing the shifting relationship between ‘art’ and ‘work’ Jacques Ranciere concludes that ‘whatever might be the specific type of economic circumstances they lie within, artistic practices are not ‘exceptions’ to other practices. They represent and reconfigure the distribution of these activities’.<sup>13</sup> A shift of attention - a redistribution of attention which is not analogous with a shift in point of view in visual terms - might perhaps also be the result of what is generated by an interrogative, questioning or reflective approach to arts practice - questioning the nature and contexts of art and its relation to other practices. In her discussion of the movement of embodied thought in the work of Jerome Bel mentioned earlier, Una Bauer points to a move from statement to question that is at the centre of the choreographic effect of the work:

“But it is the more open form, that is the focus of [Bel’s] interest, not a statement, but a question, a question that inspires a dialogue: a question that asks not **what** choreography is and what it is **not** but what are the processes of its construction and understanding as choreography, how is choreography constructed? And a proposal is framed: choreography is not constructed through the successful staging of particular representations, or through the impossibility of their staging [...] but through the movement of embodied thought which refuses to fix itself in particular recognizable types of oppositional discourses, or oppositional response structures.”<sup>14</sup>

- 14 Bauer (2008) (op.cit.) p.41



I want to mention here one exemplary piece of recent performance work that seems to me to engage in various ways of shifting attention in the present and opening up possibilities for the future.

Rita Roberto's *Right at Presence* (Berlin, Tanz im August 2008) consists of thirty five minutes of near stillness and silence by a single performer in a theatre space. The repetitive sequences of movement, including a ten minute fade from light to near darkness in which the performer, directly facing the audience, almost imperceptibly turns her head through 180 degrees and back, explores ideas and images of the 'care of the self' (the classical concept of *parrhesia*), the space between thoughts and body 'observing their cooperation towards a care of the self – the self as being something that relies precisely on this cooperation'. It also compels the audience to shift their collective attentions to the presence of what is happening which in turn creates a space of mediation and contemplation that begins to invent a 'sensible form' for the yet-to-come. Rita Roberto writes:

"I don't become the things that I touch, I touch them. I take the air and give it back. I would not *be* anymore if the air hadn't been inside me, but the air *was not me* at any moment. There is this constant cooperation of things in touch [...] but to touch is also *to be at* the border that separates me from the things that I am not. It is, in fact, this separation that makes touch possible. The touch becomes the border. (Unpublished performance notes)"

It is not the materiality of the performer that defines presence but the shared engagement of attention which takes place in site of symbolic exchange. This site or space is perhaps the equivalent of the textual blank - the white space between words - which acts as a border or demarcation which reveals the process of integration that creates systems of meaning. Textuality - here the inscription of movement or choreography - is a social condition, a site of communicative exchange. Meaning is no longer a certainty but a potential - a possible outcome of the unfolding event.

"..[t]here is also a distance inherent in the performance itself, as it stands as a spectacle between the idea of artist and the feeling and interpretation of the spectator. The spectacle is a third thing, to which both the parts can refer but which prevents any kind of 'equal' or 'undistorted' transmission. It is a mediation between them - crucial in the process of intellectual emancipation." (Ranciere, 2004)

The shifts of attention that cut into the present and reveal and produce the future do not perhaps provide us with a singular position from which to move. They do however place the responsibility on us as makers, doers, thinkers, persuading us to become alert 'to the liveliness of the present and the everyday', the mode of being which for Gertrude Stein constituted 'complete living'.



# Režimi pažnje

## Vrijednost, slika, pokret

Marko Kostanić

U kapitalističkom sistemu vrijednost se stvara u procesu proizvodnje, no samo u modusu potencijalitet<sup>1</sup>. Aktualizacija vrijednosti se događa u procesu cirkulacije, u trenutku kad se roba proda i tada se zatvara poznata formula kapitala: N(ovac)-R(oba)-N'. U prostoru crtice koja povezuje R i N' odvija se borba za plasman proizvoda i realizaciju stvorene vrijednosti, ali i hegemonijska borba za očuvanje proizvodnih relacija unutar kojih se vrijednost stvorila. Centralnu ulogu u tom prostoru zauzima film (prvenstveno holivudski sa svojim derivatima), odnosno proizvodnja slika općenito. Film kao dominantni medij generira, usmjerava, pomjera i odvlači pažnju u socijalnom polju u svrhu realizacije profita i reprodukcije uvjeta koji su ga omogućili. Studija u kojoj se navedena problematika precizno raspravlja je *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle*<sup>2</sup> američkog teoretičara Jonathana Beller.

1 Kojin Karatani, *Transcritique. On Kant and Marx*, Cambridge, MA 2003.

2 Jonathan Beller, *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle*, University Press of New England, Hanover i London 2006.

I.

Ključan pojam koji Beller uvodi u raspravi o političkoj ekonomiji je pažnja, ili kako glasi sintagma u podnaslovu - ekonomija pažnje. Kao što je neminovno u tradiciji teorijske proizvodnje, novi pojmovi se uvode kada oni stari zbog formalnog narušavanja koherentnosti kategorijalnog aparata kojeg konstituiraju ili zbog nedostatnosti otkrivene historijskim previranjima unutar polja koje je predmet analize, postanu neproductivni. Koncept koji je po Belleru izgubio na produktivnosti slavni je Marxov koncept radne teorije vrijednosti. Inovacija se sastoji u tome da se umjesto rada u optjecaj pojma uvede pažnja. U marksističkoj i šire obuhvaćenoj tradiciji političke ekonomije radna teorija vrijednosti ima zavidnu karijeru. Oko te teorije traju stogodišnje rasprave i ona ima status jednog od najproblematičnijih mjesta znanstvene legitimacije marksizma. Beller bez referiranja na akumuliranu raspravu lapidarno utvrđuje da radna teorija vrijednosti više ne može objasniti ekstrakciju viška vrijednosti i da joj je potrebna nadopuna. Luksuz kojeg si dopušta nerazvijanjem argumenta o nedostatnosti radne teorije vrijednosti košta ga historijske i pojmovne nejasnosti pri uvođenju novih pojmova i argumentacijske linije.

Bellerova se intervencija lako nadovezuje na nagomilane nesporazume unutar marksističke teorije od Druge Internationale naovamo. Tada dolazi do krucijalnog razdvajanja unutar marksizma; s jedne strane se ustoličuje tradicija takozvanog zapadnog marksizma začeta Lukacsem i frankfurtovcima (a nastavljena Althusserom i ostalima) koja iz svog područja djelovanja odbacuje ekonomske analize i sudjelovanje u direktnim radničkim akcijama, te se bavi problemima kulture i ideologije, a s druge strane, potpuno izvan dominantne političke scene ostaje tradicija marksizma koja se bavi isključivo ekonomijom. Razlog ovom razlazu je konkretna historijska situacija dvadesetih godina prošlog stoljeća. Nakon što se dominantni eksplanatorni model Druge Internationale, ekonomski redukcionizam koji je zastupao neminovnu subjektivnu aktivaciju proletarijata kao agenta revolucije nakon obavljene objektivne analize i dolaska do krize kapitalističkog načina proizvodnje pokazao historijski netočnim (ne samo da je revolucija - prvenstveno u Njemačkoj - izostala, već je proletarijat dao potpunu podršku fašizmu), ključno je pitanje postalo ne kako funkcionira kapitalistički način proizvodnje, već zašto se revolucija nije dogodila. Zašto proletarijat nije izvršio svoj historijski zadatak? Pitanje subjekta je ostalo dominantnim do danas, a artikulirano je u domeni kulture, ideologije i hegemonije.

Upravo se u tom rascjepu ogleda i izostanak efikasnosti Bellerova kognitivnog mapiranja relacije filma i kapitala. U tom pogledu je simptomatična kategorija gledatelj-radnik. Prema Belleru, proizvodnja vrijednosti je samim činom gledanja moment koji kapitalistički način proizvodnje čini inherentno filmskim. Iz nekoliko različitih historijsko-teorijskih rakursa Beller iskušava dijalektičku relaciju filma i kapitala. S jedne strane, kao odgovor na pad rasta profitne stope detektira kapitalizaciju vizualnog polja, a s druge strane, sam način proizvodnje filma, prvenstveno montažni rad, pronalazi u taylorističkim organizacijama rada na proizvodnoj traci. Beller miješa dva sustava, sam način proizvodnje i tržišni sustav, distribuciju i plasman. Ta dva sustava su nerazdvojiva, ali se unutar analize poput Bellerove moraju teorijski odvojiti. Konsekvence neodvajanja očite su i u problemima na koje Beller nailazi ne uspijevajući razabrati služi li skopički režim kasnog kapitalizma hegemonijalnoj perpetuaciji kapitalističkog načina proizvodnje kao jedinog mogućeg ili je on jedan od sektora proizvodnje viška vrijednosti. U toj konstelaciji posebno su zanimljive reklame kao jedan od oblika filmske proizvodnje i Marxov koncept fetišizma robe.

Funkcija reklame u kapitalizmu vrlo je jasna. U tom pogledu je poučan tekst Raymonda Williamsa "The Magic System"<sup>3</sup> iz 1960. Za razliku od planske privrede u kojoj se proizvodnja određene robe regulira planom o predviđenoj količini za predviđenu populaciju, kapitalistička proizvodnja, zbog konkurencije i inherentnih kontradikcija u odnosu rad-kapital, ne može predvidjeti uspješnost plasmana svoje robe i realizacije profita. Konstruirajući magičan svijet oko pojedine robe i poželjnost posjedovanja iste, reklama pokušava osigurati uspješan plasman proizvoda i realizaciju profita. Ovdje dolazi do koncepta fetišizma robe. Prema Marxu, roba funkcionira kao socijalni hijeroglif, kao autonomizirani objekt, briše trgovce svoje proizvodnje i tragove socijalnih i eksploatacijskih relacija koji ju kao proizvod uvjetuju i omogućuju. Ispražnjena od socijalnog balasta, roba postaje privilegirani objekt libidinalnog investiranja. Reklame služe konfiguriranju libidinalne ekonomije u svrhu realizacije

3 Raymond Williams, "The Magic System", u: *New Left Review* 1/4 July/August 1960.

profita. I ostali oblici filmske proizvodnje poprimaju istu funkciju. Gledanje ne proizvodi vrijednost već ju realizira. Vrijednost se proizvodi negdje drugdje. Film proizvodi socijalne odnose koji funkcioniraju kao hegemonski okvir perpetuacije kapitalističkog načina proizvodnje.

Beller je upao u sličnu zamku kao Negri i ostali teoretičari nematerijalnog rada. Oni su doslovno povjerovali bivšem čelniku američkih federalnih rezervi Alanu Greenspanu koji je tvrdio da će SAD dislokacijom industrijske proizvodnje, bazirajući se na uslužnoj ekonomiji, tj. na modelu FIRE (*finance, insurance, real estate*), moći akumulirati kapital bez proizvodnje realne vrijednosti. Kao što trenutna financijska kriza svjedoči, Greenspan nije pogodio, a samim tim nisu pogodili ni materijalisti programirajući revolucionarni subjekt, slavno "mnoštvo", na Greenspanovim prognozama. Postoji i jedna filmska zanimljivost vezana za Greenspana koja se duhovito nadovezuje na njegovu ulogu u proizvodnji suvremene lijeve političke teorije (a i šire) u odnosu ekonomije i filma. U intervjuu za *The Boston Globe* iz 2004. Jean-Luc Godard je upitan za jednu repliku koju izgovara Olga, junakinja filma *Notre Musique*. Replika glasi: "Ako me itko razumije, tada nisam bila jasna." Postavljajući pitanje novinar je ciljao vjerojatno na neko dublje značenje, tajnu ženskog ili nešto slično. Godard je sa smiješkom odgovorio: "Oh, znate, to vam je citat gospodina Alana Greenspana".

Beller detektira navedenu problematiku no izbjegava nužna distingviranja koja bi razjasnila aspekte analize političke ekonomije u užem smislu. Vrijednost analize uočljiva je u historizaciji nastanka psihoanalitičke teorije koju u knjizi provodi, naglašavajući ne samo preciznu povijesnu koincidenciju pronalaska filma i prvih Freudovih spisa, već i strukturnu koincidenciju, iznoseći tezu, da parafraziram Lacana, o nesvjesnom strukturiranom kao filmu. Evidentna je poveznica psihoanalitičkih postavki i libidinalnih relacija visoko razvijene robne proizvodnje čiji je povlašteni medijator i konfigurator film. Indikativna je po tom pitanju i terminologija koju Freud uvodi inovirajući teoriju seksualnosti. Ključni pojmovi su nedvosmisleno ekonomske provenijencije – investiranje, vrijednost, bankrot. Bellerovoj analizi nedostaje preciznije problematiziranje ekonomskih postavki, njihovo historijsko i teorijsko lociranje. Ipak, bez obzira na propuste, on uspijeva ocrtati socijalnu ulogu kinematografske proizvodnje i tipove socijalnosti koje film proizvodi.

## II.

Film na formalnoj razini kodificira prostorno-vremenske relacije. Noel Burch, koji je Bellerova polazna referenca, u knjizi *Theory of Film Practice* iznosi i razjašnjava petnaest različitih tipova prijelaza između kadrova i parametara koji ih definiraju. Tvrdi da bi se rigoroznom analizom ritmičkih alteracija, rekapitulacije, gradualne eliminacije, cikličke repeticije, retrogresije i serijskih varijacija mogla stvoriti struktura koja bi sličila 12-tonskoj glazbi. Kao što je glazba podesila naš auditivni aparat tako i filmski formalni modeli reprezentacije oblikuju naš perceptivno-imaginativni sklop. Naravno, ne mora biti točno petnaest tipova prijelaza niti je dokazni postupak usvojenosti tih tipova u svakodnevnom ne-filmskim prostorno-vremenskim koordinatama empirijski izvediv. Ali uzmimo za primjer najpoznatije mizanscenske relacije i načine organiziranja subjektivnih, objektivnih i neatributabilnih kadrova, montažnih izmjena i prijelaza, odnosa krupnih i srednjih planova kojima se reprezentiraju. Razgovor dvoje ljudi za stolom je najjednostavniji primjer. Dominantni model filmskog prikazivanja ove situacije u potpunosti je apsorbiran u gestikulacijskom sklopu, organiziranju pogleda između sugovornika i organiziranju pogleda spram okruženja. Naravno, kôd ovisi o tome u kojem su odnosu ljudi za stolom. Ljubavnici, prijatelji, neprijatelji, tek upoznati. Zanimljivo bi bilo napraviti komparativnu analizu montažnih relacija subjektivnih kadrova filmske sekvence, recimo, ljubavnog spoja u restoranu i promatranog nasumično izabranog para u istoj situaciji u svakodnevnom životu. Kod nasumično izabranog para objekt analize bio bi gledanje direktno u oči. Odnos obostranog gledanja i njegovo trajanje, eventualno izbjegavanje, praćenje gdje pogled skreće nakon direktnog eye-contacta, na ruku onoga kojeg se gleda ili, možda, na suprotni stol. Ili, drugi primjer, ulazak u prostoriju, ured ili klub. Onaj tko ulazi ne zna tko su ljudi unutra, kako su razmješteni i u kojem su odnosu. Opet bi bila zgodna komparativna analiza između filmske sekvence i eksperimenta u kojem se nalazimo u uredu i pažljivo promatramo osobu koja ulazi. Najplodotvornija bi bila analiza pogleda osobe koja ulazi, na koji način skopički ovladava prostorom, koji je odnos pogleda i izgovorenog prilikom ulaska, kako se kreće nakon ulaska i u kojem je odnosu kretanja spram pogleda i izgovorenog. Naravno, ovdje je riječ o hegemonskim holivudskim načinima filmskog predstavljanja i njihovim derivatima. U odnosu na spomenute primjere može se analizirati, recimo, prvo poglavlje i razgovor za šankom u Godardovom filmu *Živjeti svoj život*. Godard tu scenu prvenstveno radi inzistirajući na odmaku od standardnog načina snimanja i usmjeravanja pažnje. Ono što generira gledanje filma su proizvodnja i organizacija pažnje, a ne vrijednost. Pojam pažnje je važan u tom smislu, a ne u nadopunjavanju koncepta radne teorije vrijednosti.

La Rochefoucauld tvrdio je da se ljudi koji nisu čuli za ljubav ne bi nikad ni zaljubili – na isti način i ljudi koji nisu gledali filmove ne bi znali kako se zaljubiti. Osim konfiguriranja pažnje formalnim jedinicama filmske reprezentacije, kinematografska proizvodnja stvara dominantne slikovne imaginarije. Beller kaže: "Otvora prostor za reorganizaciju želje." Na samom početku knjige Beller donosi ekstenzivni citat Dane Polan:

“Film je jedno od najvažnijih kraljevstava našeg stoljeća. Sa svojom kraljevskom aristokracijom – konstelacijom filmskih zvijezda – i zakonskim sustavom pravila i zabrana, film zahtijeva i prima goleme investicije – kako ekonomske (u svojim “zlatnim” godinama Hollywood je bio jedna od deset najvećih svjetskih industrija), tako i fizičke. Mnogobrojne anegdote simptomi su tih investicija – a neke od njih graniče s patološkim, o čemu svjedoče brojni slučajevi obožavanja filmskih zvijezda koje Edgar Morin opisuje u knjizi *The Stars*. Morin navodi svjedočanstva filmofila – poklonika filma – koji ne doživljavaju film s obzirom na standarde vlastite iskustvene stvarnosti, nego na način koji je određen svjetlucanjem platna koje time postaje osnovom njihove stvarnosti. Ljudi uče ljubiti se, govoriti i živjeti prema sjenama koje bacaju i trebaju bacati u kraljevstvo.”

Dakle, film nas, kako opetovano naglašava Slavoj Žižek, uči kako željeti. I ne operira se ovdje distinkcijom autentično/otuđeno, ne radi se o tome da smo prije pojave filma sami znali kako željeti, već film samo reorganizira našu želju prema oprobanim dominantnim modelima predstavljanja.

Kroz filmsku povijest uvijek su ovisno o tekućoj političko-ideološkoj situaciji postojali dominantni vizualni imaginariji. Njihova dominacija nije prisutna samo u kinematografskoj proizvodnji već i u ideološkoj produkciji socijalne zbilje. Historijska i teorijska analiza dominantnih imaginarija osigurava poželjan kontekst za inače vrlo komprimiranih *15 teza o suvremenoj umjetnosti*<sup>4</sup> Alaina Badioua. Kao i uvijek kod Badioua, bilo kakva umjetnička ili politička intervencija iziskuje preskripciju, a ne deskripciju. Iziskuje subjektivnu angažiranost, a ne objektivnu analizu. Egzemplarna je u tom pogledu petnaesta teza: “Bolje je ne činiti ništa nego pridonositi izmišljanju formalnih načina da se učini vidljivim ono što Carstvo već priznaje kao postojeće.” Dakle, svaka intervencija polazi od postojeće situacije i onoga što je u njoj nevidljivo. Postojeća globalna situacija proizvodnje slika kodirana je holivudskim modelom filmske reprezentacije i njegovim derivatima. Svaka umjetnička proizvodnja, a ne samo filmska, mora krenuti od te postavke. Jalovima se čine one kazališne predstave koje za polaznu točku uzimaju institucionalnu akumulaciju vlastitih modela prikazivanja bez interferencija sa suvremenim paralelnim režimima vidljivog i čujnog.

Badiou u svom tekstu “Philosophy and Cinema” izdanom u kompilaciji njegovih tekstova prevedenih na engleski pod nazivom *Infinite Thought*<sup>5</sup> ocrtava suvremenu filmsku konjunkturu i nalaže načine proizvodnje filma zasnovanim na detekciji motiva dominantnog vizualnog imaginarija. Na samom početku teksta Badiou predlaže svojevrsnu “ontologiju” filma koja podupire historijski povlašteno mjesto filma kao hegemonijskog umjetničkog medija. Osnovna teza glasi: film je mjesto intrinzične nerazabrivosti umjetnosti i ne-umjetnosti, to jest film je nečista umjetnost. Nečisti elementi ulaze iz ambijentalnih predodžbi, iz drugih umjetnosti, određenih konvencija. Prema Badiouu, umjetnička aktivnost u radu na filmu sastoji se u procesu purifikacije od svog imanentnog neumjetničkog karaktera. Upravo je proces purifikacije ono što omogućuje filmu preskriptivnu intervenciju u dominantni model proizvodnje slika. Badiou iznosi četiri primjera. Prvi je vezan uz upotrebu zvuka u filmu i Godardovu tehniku “prljavih zvukova” kao što su nečujne fraze, parazitski šumovi, naglo prekidane glazbene sekvence. Drugi je primjer korištenje sekvence vožnje autom kod Kiarostamija ili Oliveire koji akcijsku scenu pretvaraju u dijalošku, a brzinu kao ključnu odrednicu scene u sporost. Treći primjer je filmsko tretiranje seksualnosti i golog tijela. Odgovori na koje Badiou upućuje su pretvaranje nudističkih scena u dijaloške kao kod suvremene francuske komedije, ritualizacija kod Antonionija ili prekomjerna pornografizacija kod Godarda. Zadnji primjer su specijalni efekti, nezaobilazni sastojci suvremenog filma. Pokušaje purifikacije u ovom primjeru nalazi u, kako ju je nazvao, “usporenoj kaligrafiji generalne eksplozije” kod Johna Wooa. Dakle, Badiou naglašava da svaka filmska proizvodnja mora krenuti od dominantnih motiva suvremene kinematografije kao što su hipervidljivost seksualnog ili ekstremno nasilje i pronaći formalne operatore koji bi izdvojili ono nevidljivo i neprikazano u tim motivima.

III.

U posljednje vrijeme zamjetljiva je tendencija preuzimanja modela filmske proizvodnje u koreografskom mišljenju, a s druge strane pojam koreografije postaje metodološkim sredstvom pri socijalnoj analizi. Dakle, što koreografija može naučiti od filma? Preciznije, mogu li se neki vidovi filmske proizvodnje prevesti u koreografsku proizvodnju i na koji način koreografija, ako slijedimo prethodnu postavku inspiriranu Badiouom da svaka umjetnička praksa mora krenuti od dominantnog režima vizualnog, može svojim sredstvima ispitivati i iskušavati hegemonsku kinematografsku proizvodnju slika? Reducirano, dva su pristupa na raspolaganju. Može se započeti specifičnim formalnim jedinicama filmske reprezentacije koje nisu na raspolaganju plesu kao što su montaža, organizacija točki gledišta i njihove relacije, specifični odnosi slike i zvuka. Tu se radi o korištenju i pokušaju prevođenja konstitutivnih momenata filmske proizvodnje u koreografsku. To je, naravno, nemoguće, ali otvara formalni potencijal za nastanak novih procedura proizvodnje u koreografskom mišljenju. Drugi pristup bi se temeljio na analizi efekata filmskih slika i korištenja istih poput resursa za ostvarivanje određenih izvedbenih efekata. U tom smislu je egzemplaran rad

4 Alain Badiou, *15 Theses on Contemporary Art*, [www.lacan.com](http://www.lacan.com)

5 Alain Badiou, “Philosophy and Cinema”, u *Infinite Thought*, Continuum, London i New York 2003.

danske koreografkinje Mette Ingvarsten, pogotovo njena predstava *Why We Love Action*. U toj predstavi izvođači plaču, skaču, tuku se, skrivaju, vise sa stijene, bježe od eksploziva, to jest izvode sve one radnje specifične za suvremeni žanr akcijskog filma. Te radnje unutar filmske reprezentacije proizvode specifičnu ekspresivnost i imaju ključno mjesto u narativnoj ekonomiji akcijskog filma, ali kod Ingvarsten odvojeni su od filmskog konteksta, oni formalno i sadržajno proizvode neki novi tip ekspresivnosti. Kretnje i gestikulacije su ekstrahirane iz žanrovskog narativa drugog medija i njima se pokušava postići efekt nekog drukčijeg tipa teatralnosti.

6 Andrew Hewitt, *Social Choreography: Ideology As Performance In Dance And Everyday Movement*, Duke University Press, 2005.

7 Joan Copjec, *Imagine There's No Woman: Ethics And Sublimation*, Cambridge MA 2004.

Naznačena tendencija ka korištenju pojma koreografije u socijalnoj analizi prvenstveno se referira na studiju Andrewa Hewitta<sup>6</sup>. Hewitt polazi od teze da koreografija nije služila samo kao odraz već i kao strukturno mjesto za mišljenje i formiranje modernih socijalnih odnosa. Hewitt primjere nalazi posvuda, od Schillera do Hobbesa koji kretanje ističe kao osnovni oblik slobode. No, ovdje ću pokušati iskoristiti pojam u suodnosu s već korištenim pojmom skopičkog režima i s nastankom filma. Joan Copjec u knjizi *Imagine There's No Woman*<sup>7</sup> oslanjajući se na rad Petera Brooksa historijski locira taj pojam na kraj osamnaestog stoljeća, otprilike u vrijeme francuske buržoaske revolucije, promjene skopičkog režima. Događa se prijelaz iz sakralnog u postsakralni svijet. Ključna odrednica skopičkog režima sakralnog svijeta postojanje je samo jednog dominantnog pogleda. To je pogled odozgo, pogled Boga. Odgovor na ključno pitanje lakanovske teorije za bilo kakav oblik aktivnosti – za čiji pogled?, u slučaju sakralnog svijeta vrlo je jasan: za pogled Boga. No, promjenom skopičkog režima i prelaskom u postsakralni svijet onaj jedan dominantni pogled nestaje i raspršuje se u nebrojive poglede koje je nemoguće locirati. Nestaje pogled na svijet koji se nalazi van svijeta i nastaje mnoštvo pogleda koji se nalaze u samom svijetu. Drugo ime za nastanak postsakralnog svijeta i disperziju pogleda je nastanak buržoaske javne sfere. Nastankom buržoaske javne sfere javlja se i potreba za pojmom socijalne koreografije, što uvijek znači i klasne. Javna sfera doslovno postaje pozornica: prvi put se u povijesti javlja klasa koja svoje slobodno vrijeme, vrijeme u kojem ne radi već drugi rade za nju, mora organizirati iznova bez naslijeđenih kodova i konvencija. Javna sfera je prvenstveno javni prostor u kojem se pripadnici određene klase kreću. Oni zamišljaju gestikulaciju, način hoda, prostorne relacije u koje ulaze, re-kreiraju socijalnu koreografiju, a samim tim i socijalnu hegemoniju. Film se javlja kao medij organizacije novog skopičkog režima mnoštva pogleda koje nije moguće locirati i tako perpetuira socijalnu hegemoniju. Postav prvog filmskog kadra u povijesti je u tom smislu indikativan. Radnici izlaze iz tvornice, ne-javne sfere u kojoj rade za one koji stojeći iza kamere u javnom prostoru koreografiraju njihov izlazak za specifičan pogled svoje klase.





# Regimes of Attention Value, Image, Movement

Marko Kostanić

Translated from the Croatian by Marina Miladinov

1 Kojin Karatani, *Transcritique. On Kant and Marx* (Cambridge, MA: MIT Press, 2003).

2 Jonathan Beller, *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (Hanover and London: University Press of New England, 2006).

In the capitalist system, value is created in the process of production, but only in the mode of potentiality.<sup>1</sup> The actualisation of value takes place in the process of circulation, in the moment of selling the commodity. It is only then that the famous formula of capital is completed: M(oney) – C(ommodity) – M'. The space of the hyphen linking C to M' contains not only the struggle for selling the product and realizing the created value, but also the hegemonic struggle for preserving the relations of production within which that value was created. The central role in that space is played by cinema (primarily Hollywood-produced, with its derivatives) or rather, the production of images in general. As a dominant medium, cinema generates, directs, shifts and attracts attention in the social field – all that in order to realize the profit and to reproduce the conditions that have made it possible. This issue has been discussed by American theoretician Jonathan Beller, who raised some relevant questions in his study on *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle*.<sup>2</sup>

I.

The key notion that Beller has introduced in his discussion of political economy is attention or – as formulated in the subtitle – the economy of attention. In the tradition of theoretical production, new notions are inevitably introduced when the old ones have become unproductive, either because the coherency of the category apparatus that they constitute has been formally disturbed or because of deficiencies discovered in the historical commotions in the analyzed field. A concept that has, according to Beller, lost its productivity is Marx's famous labour theory of value. The innovation consists in introducing attention instead of labour into the scope of the term. In the Marxist tradition, as well as the broadly understood tradition of political economy, the labour theory of value has had an enviable career. It has been debated for a hundred years, acquiring the status of one of the most problematic points in the scientific legitimization of Marxism. Without referring to the accumulated debate, Beller concisely claims that the labour theory of value can no longer explain the extraction of surplus value and needs to be complemented. However, the price that he is paying for not developing his argument about the deficiency of the labour theory of value has been the historical and terminological vagueness in establishing the new terminology and the new line of argumentation.

Beller's intervention can be easily related to misunderstandings within the Marxist theory that have accumulated since the Second International. At that moment, a crucial division within Marxism took place, creating on the one hand the tradition of the so-called western Marxism, initiated by Lukács and the Frankfurt School and then continued by Althusser and others who rejected economic analysis and direct participation in the workers' actions, opting instead for a discussion of cultural and ideological problems; and on the other hand a Marxist tradition that was strictly involved in economy and remained entirely outside of the dominant political scene. The reason for this division was the actual historical situation in the 1920s. After the prevailing explanatory model of the Second International – economic reductionism that endorsed the inevitable subjective activation of the proletariat as the agent of the revolution after the completed objective analysis and the ensuing crisis of the capitalist mode of production – had proven historically incorrect, since the revolution never happened, especially in Germany, and the proletariat was even fully supporting fascism, the key question was no longer how the capitalist mode of production functioned, but why the revolution did not happen. Why did the proletariat fail in performing its historical task? This question of the subject has remained dominant to the present day. And it has been articulated in the domains of culture, ideology, and hegemony.

It is precisely this gap that reflects the lack of efficiency in Beller's cognitive mapping of the relationship between cinema and capital. The category of spectator/worker is symptomatic in this respect. According to Beller, producing value by the very act of watching is a moment that has made the capitalist mode of production inherently cinematic. He has investigated the dialectical relationship between cinema and capital from different historical and theoretical angles. On the one hand, he has observed capitalisation in the visual field as a reaction to the decreased growth of the profit rate, while on the other hand, he has discovered a model for cinematic production, primarily montage, in the Taylorist organization of work on assembly lines. Beller has mixed the two systems: the mode of production as such and the marketing system, distribution and sale. These two systems are inseparable, to be sure, but within an analysis such as Beller's they should be theoretically distinguished. The consequences of not doing so are evident in the problems that Beller has stumbled upon, failing to establish whether the scopic regime of late capitalism serves the hegemonic perpetuation of the capitalist mode of production as the only possibility or merely as one of the sectors in the production of surplus value. In this constellation, advertisements are especially interesting as a form of cinematic production, linked to the Marxist concept of commodity fetishism.

3 Raymond Williams, "The Magic System," *New Left Review* 1/4 (July/August, 1960).

The function of advertising in capitalism is perfectly clear. A revealing text in this respect is *The Magic System* by Raymond Williams from 1960.<sup>3</sup> Contrary to planned economy, in which the

production of particular commodities is regulated through a plan that defines the quantity to be produced for a particular population, the capitalist production, owing to competition and the inherent contradictions in the relationship between labour and capital, cannot predict whether its commodity will be successfully marketed and bring profit. Advertising construes a magical world around particular commodities and makes it desirable to own them, trying to secure the successful sale of a product and the realization of profit. And that is where the concept of commodity fetishism comes in. According to Marx, commodity functions as a social hieroglyph, an object that has made itself autonomous, erasing the traces of its production and of the social and exploitative relations that conditioned it and enabled its existence as a product. Liberated from that social ballast, commodity becomes a privileged object of libidinal investment. Advertising serves to configure that libidinal economy to the purpose of realizing the profit. Other forms of cinematic production can acquire that function as well. Watching does not produce value, but realizes it instead. Value is produced somewhere else. Cinema produces social relations that function as a hegemonic framework for perpetuating the capitalist mode of production.

Beller has fallen into a similar trap as Negri and other theoreticians of non-material labour. They literally believed the former chairman of the US Federal Reserve, Alan Greenspan, when he claimed that, by dislocating industrial production and basing itself on service economy, namely on FIRE (finance, insurance, real estate), the country will be able to accumulate capital without producing any real value. As the current financial crisis has shown, Greenspan was wrong and so were the non-materialists when they based their predictions of the revolutionary subject, the glorious “multitude”, on Greenspan’s prognosis. There is even an anecdote from the world of cinema that is linked to Greenspan, humorously commenting on his role in the production of contemporary leftist theory and, even broader, in the relationship between economy and cinema. In an interview for the Boston Globe, made in 2004, Jean-Luc Godard was asked about a line spoken by Olga, the heroine of *Notre Musique*. The line runs as follows: “If anyone understands me, then I wasn’t clear.” By asking that question, the journalist probably aimed at discovering a deeper meaning, a secret of the feminine, or something of the sort. But Godard answered with a smile: “Oh you know, I was just quoting Mr. Alan Greenspan”.

Beller has identified the issues, but he has omitted the necessary distinctions that would explain the aspects of the political economy analysis in the narrow sense of the term. The value of analysis is evident in the historicization of the beginnings of psychoanalyst theory that Beller has applied in his book, accentuating accurately not only the historical coincidence between the invention of cinema and Freud’s earliest writings, but also the structural coincidence, by making a hypothesis about the unconsciously structured – to paraphrase Lacan – as cinema. There is an evident link between psychoanalyst theories and libidinal relations in the highly developed production of commodities, the privileged mediator and configurator of which is cinema. In this respect, the terminology that Freud introduced while innovating the theory of sexuality is quite indicative. Its key notions are obviously of economic provenance – investment, value, bankruptcy. What Beller’s analysis is missing is some precision in thematising the economic premises, their historical and theoretical mapping. Nevertheless, regardless of these deficiencies, he has managed to outline the social role of cinematic production and the types of sociality produced by film.

## II.

At the formal level, cinema codifies special and temporal relations. Noel Burch, Beller’s starting reference, has exposed and explained fifteen different types of passage between frames, as well as the parameters defining them, in his book on the *Theory of Film Practice*. He has suggested that a rigorous analysis of rhythmic alterations, recapitulation, gradual elimination, cyclical repetition, regression, and serial variations could help create a structure that would resemble a twelve tone music. As music has adjusted our auditory apparatus, the formal models of representation in cinema have shaped our perceptive and imaginative system. Of course, it needn’t always be exactly fifteen types of passage and the procedure of proving the acquisition of these types in everyday, non-cinematic spatial and temporal coordinates is not always empirically conductible. But let us illustrate it by taking some of the famous *mise-en-scène* relations and the ways of organizing subjective, objective, and non-attributable frames, montage exchanges and passages, and the relationship between close-up and medium shots that represent them. The simplest case is that of two people talking at the table. The prevailing model of representing this situation on film is entirely absorbed in the system of gesticulation, in organizing the exchange of looks between the interlocutors and the looks they are casting about. To be sure, the code depends on what relationship these people at the table are in: lovers, friends, enemies, or mere acquaintances. It would be interesting to perform a comparative analysis of montage relations between the subjective frames of a film sequence showing, for example, a rendezvous at the restaurant, and a randomly chosen couple, observed in the same situation in everyday life. With the randomly chosen couple, the object of analysis would be their gazing straight into each other’s eyes. The relationship of mutual gazes and their duration, possible avoidance, tracking the direction of gazes after a direct eye contact, perhaps towards the

hand of the person who is gazed at, or towards another table. Another example would be entering a room – an office or a club. The person entering does not know who the people inside are, how they are distributed, and what sort of relationship they are in. Here again, it would be interesting to conduct a comparative analysis between the film sequence and an experiment in which we are sitting in an office and carefully observing the person who is entering. The most efficient analysis would be that of the gaze of the entering person, the way in which he or she is mastering the space visually, the relationship between the gazes and the words uttered during the entry, the way the person is moving after the entry, and the relationship between that movement, the gaze, and the words uttered. Of course, these are hegemonic, Hollywood-type ways of film representation and its derivatives. In relation to the mentioned examples, one could analyse, for example, the first chapter and the bar talk in Godard's *Living One's Life*. Godard created that scene by specifically detaching himself from the standard way of shooting scenes and directing attention. The production and organization of attention is what cinematic watching generates instead of value. That is the sense in which the notion of attention becomes important, rather than in complementing the concept of the labour theory of value.

La Rochefoucauld claimed that people who had never heard of love could not fall in love; we might say that those who have never watched any films do not even know how to fall in love. Besides configuring attention by using formal units of film representation, cinematic production creates the dominant imageries, "providing the space" – in Beller's words – "for the re-organization of desire itself." In the very beginning of his book, Beller has extensively quoted Dane Polan: "The cinema has been one of the most important kingdoms of our century. Complete with its own royalty – its constellation of stars – and its legal system of rules and prohibitions, the cinema has exhorted and received massive investments – economic (in its 'Golden' years, Hollywood was one of the 10 largest industries in the world) as well as psychological. Any number of anecdotes stand as symptoms of these investments – some verging on the pathological, as the many cases of star worship that Edgar Morin describes in his book, *The Stars*, attest. Morin quotes the testimony of movie-goers – worshippers – who experience the cinema not in terms of the standards of their own experiential reality, but in terms determined by the flickers on the screen which come to be the basis of reality. People learn to kiss, to talk, to live, according to shadows that they make, and need to make, into a kingdom." As Slavoj Žižek has repeatedly emphasized, film teaches us how to desire. And it is not just the distinction between the authentic and the estranged, not just the fact that before the appearance of cinema we knew how to desire by ourselves; it is that cinema reorganizes our desire according to the attested dominant models of representation.

Throughout the history of cinema, dominant visual imageries have always depended on the current ideological situation. Their domination has not been present only in cinematic production, but also in the ideological production of social reality. A historical and theoretical analysis of dominant imageries offers an adequate context for the *Fifteen Theses on Contemporary Art* by Alain Badiou, otherwise rather succinct.<sup>4</sup> As is regularly the case with Badiou, all artistic or political intervention requires prescription rather than description. It requires subjective involvement rather than objective analysis. In this respect, the fifteenth thesis is exemplary: "It is better to do nothing than to contribute to the invention of formal ways of rendering visible that which Empire already recognises as existent." In other words, every intervention starts from an existing situation and what is invisible in it. The existing global situation of image production has been encoded according to the Hollywood model of film representation and its derivatives. All artistic production, not just cinematic, must start from that premise. Those performances, primarily theatrical ones, which take for their starting point the institutional accumulation of their own models of representation, without interfering with the parallel contemporary regimes of visibility and audibility, seem futile.

4 Alain Badiou, *15 Theses on Contemporary Art*, www.lacan.com.

5 Alain Badiou, "Philosophy and Cinema," in: *Infinite Thought* (London and New York: Continuum, 2003).

In his essay on "Philosophy and Cinema", published in a compilation of his texts translated into English under the title *Infinite Thought*,<sup>5</sup> Badiou has outlined the current situation of cinema and suggested some ways of film production based on identifying motifs in the dominant visual imagery. In the very beginning of his essay, Badiou has suggested a sort of "ontology" of cinema, which sustains its historically privileged place as a hegemonic artistic medium. The main thesis runs as follows: cinema is a place of intrinsic indiscernibility between art and non-art – in other words, it is impure art. The elements of impurity are drawn from ambient imagery, from other arts, or from certain conventions. According to Badiou, artistic activity can only be discerned in a film as a process of purification of its own immanent non-artistic character. It is precisely this process of purification that makes it possible for a film to intervene prescriptively into the dominant model of image production. Badiou has offered four examples. The first is linked to the use of sound in film and to the Godardian technique of "dirty sound", such as inaudible phrases, parasitic noises, or abruptly interrupted music sequences. The second example is the usage of car sequences in Kiarostami or Oliveira, who have transformed the action scene into the place of speech, while speed, the key determinant of the scene, has become slowness. The third example is the cinematic treatment of sexuality and the naked body. Some of the answers that Badiou has offered are the transformation of nudity scenes into dialogues, as in contemporary French comedy, ritualization (as in Antonioni's sequences), or overpornographization (as in Godard). The last example are special effects, the

inevitable ingredient of all current cinema. Badiou has identified attempts of purification there in the “slowed calligraphy of general explosion”, as he has termed it, especially in John Woo’s films. In other words, Badiou has indicated that all cinematic production must start from the dominant motifs of contemporary cinematography, such as the hyper-visibility of sexuality or extreme violence, and find formal operators in order to extract the invisible and the unshown from these motifs.

### III.

Recently, one can observe the tendency of adopting the models of cinematic production into choreographic thinking, while on the other hand the idea of choreography has become a methodological tool in social analysis. So what can choreography learn from cinema? More precisely, is it possible to translate certain aspects of cinematic production into choreographic production and how can choreography, if we follow the previous premise inspired by Badiou, namely that all artistic practice must start from the dominant regime of the visual, question and test the hegemonic cinematic image production with its own tools? Putting it in a reduced form, there are two approaches at our disposal. One could start from specific formal units of film representation that are not at the disposal of dance, such as montage, organisation of viewpoints and their relation, or its specific relationship between image and sound. What we have here is the usage and attempt of translating the constitutive moments of film production into choreography. That is impossible, of course, but it creates a purely formal potential for the creation of new procedures of production in choreographic thinking. The second approach would be based on analyzing the effects of cinematic images and using them as resources for creating certain effects in performance. A good example of that is the work of Danish choreographer Mette Ingvarsten, especially her performance *Why We Love Action*. There, the performers are crying, jumping, fighting, hiding, hanging from a cliff, running away from explosive, that is, performing all those activities that are specific for the current genre of action film. These activities within film representation result in a specific type of expressivity and play a key role in the narrative economy of action cinema, but with Ingvarsten, they are separated from the cinematic context as to their form or content, thus producing a new type of expressivity. Movements and gestures have been extracted from the narrative that is typical of the genre of another medium and are used to achieve an effect belonging to a different type of theatricality.

The indicated tendency towards using the notion of choreography in social analysis primarily refers to the research of Andrew Hewitt.<sup>6</sup> Hewitt has started from the hypothesis that choreography has not only been a reflection of, but also as a structural place for thinking and for creating modern social relations. He has found examples everywhere, from Schiller to Hobbes, who has defined movement as the basic form of freedom. However, I will try to use this notion here in correlation with the already used notion of scopic regime and with the appearance of cinema. In her book *Imagine There’s No Woman*,<sup>7</sup> Joan Copjec has relied on the work of Peter Brooks and historically located the shift in the scopic regime to the late 18<sup>th</sup> century, approximately at the time of French bourgeois revolution. It was a shift from the sacral into a post-sacral world. The key determinant of the scopic regime of the sacral world was the existence of a single dominant view. That was the view from above, God’s view. The answer to the key question of Lacan’s theory for any sort of activity – from whose viewpoint? – is very clear in case of the sacral world, since that is the viewpoint of God. However, with the shift in the scopic regime and the passage to the post-sacral world, that single dominant viewpoint vanished, dispersed into countless viewpoints that were impossible to locate. Now there was a view on the world that was beyond that world and there were many views within the world itself. A different name for the appearance of the post-sacral world and the dispersion of viewpoints is the creation of a bourgeois public sphere. With the creation of a bourgeois public sphere, there was a need for the notion of social choreography, which always implies class choreography. The public sphere literally became a stage. It was the first time in history that there was a class which had to organize its free time, time in which it didn’t work, since others worked for it, and it was a completely new thing, with no inherited codes or conventions. The public sphere is primarily a public space in which the representatives of a particular class are moving. They construe gesticulation, the way of walking, and spatial relations in which they enter, they recreate social choreography and social hegemony with it. Cinema appeared as a medium of organizing the new scopic regime with multiple viewpoints that were impossible to locate, thus perpetuating social hegemony. The earliest film frame in history is indicative in this sense. It shows workers coming out of a factory, a non-public sphere in which they work for those who choreograph their exit, standing behind the camera in a public space, for the specific viewpoint of their own class.

6 Andrew Hewitt, *Social Choreography: Ideology As Performance In Dance And Everyday Movement* (Durham, NC: Duke University Press, 2005).

7 Joan Copjec, *Imagine There’s No Woman: Ethics And Sublimation* (Cambridge MA: MIT Press, 2004).



Ivan Martinac, *Sve ili ništa / Everything or nothing*, 1968. *Monolog o Splitu / Monologue on Split*, 1961/62. *Armageddon or the end*, 1964. *Kuća na pijesku / The house on the sand*, 1984/85.

# Film Ivana Martinca: taktilnost u zaljepcima

Tanja Vrvilo



*Zaljepak. To je film. Filmska artikulacija rođena je iz zaljepka. Film ne krije svoje podrijetlo. Možeš pogledati filmsku vrpcu i zaljepak će ti reći kako je film nastao. On nije skriven. Zaljepak je poput ozljede, stvaralačko načelo... Moć filma ostvarena je sa zaljepkom.<sup>1</sup>*

810

SCENA: Ivana crta krug, objašnjavajući da ne zna pisati.

PLAN: Detalj

KUT: Gornji

POKRET: Bez

DUŽINA: 2 sekunde i 10 sličica

*Filmom Stradanje Ivane Orleanske Dreyer okreće presudnu stranicu svojeg stvaralaštva. U njemu on eksponira cjelokupnu sferu ljudskog bića u kojoj dominiraju nagon, želja, podsvijest, vjera, moral, mistika, metafizika, čulnost, smrt. Jednom jedinom genijalnom gestom on ruši visoku zgradu njemačkog ekspresionizma koji je težio da unutarnji doživljaj sugerira putem vanjske stilizacije. Dreyer radi obrnuto i mnogo efikasnije na način da predmetni svijet ostavlja realnim i svakidašnjim ne mijenjajući ga ni u najmanjem detalju, ali nadnoseći nad njega sjenku velike tajne, koja se rađa iz najdubljih čovjekovih ponora.<sup>2</sup>*

## Sve ili ništa

*Intenzitetna montaža je moj izraz, kojim sam se koristio na klupskim tečajevima dvadesetak godina, a vizualno sam je prikazivao kao filmski "kardiogram". Tri su mi izraza bila bitna u objašnjavanju montažne strukture cijelog filma - intenzitetna montaža, filmski "kardiogram" i "toplina" kadra.<sup>3</sup>*

Filmske slike Ivana Martinca pulsiraju u spojevima živog i neživog, vanjskog i unutarnjeg, vidljivog i nevidljivog, zamrznutih prizora života i neodređenosti predmetnog svijeta, fiksiranih u slojevima statičnih i pokretnih sličica kao lice-potiljak, slika-blank: "stalni obrati 'vrućeg' i 'hladnog', u kojima vruće rashlađuje hladno, hladno zagrijava vruće: zagrijavanje peći ubacivanjem snježnih gruda".<sup>4</sup> Njegove su kontemplacije fizičke, a egzaltacije duhovne, kratki spojevi nastaju u zaljepcima: "golem dio filma nalazi se u zaljepku, spoju između dva kadra koji se ne vidi na projekciji. U tim spojevima ima više kinestetičkog naboja nego u kadrovima."<sup>5</sup> No, "zaljepci" su i unutar kadra, a njihov ritam intezivira "kardiogram" i disanje filma. Martinčev animizam vraća filmskom organizmu inteligenciju stroja: "mozak filma: dužina kadra; oči filma: svjetlost; udovi filma: plan, ugao, pokreti kamere, pokreti u kadru; i duša filma: zvuk."<sup>6</sup> Film tijela, mozga i duše. Najvidljiviji organ je koža filma, vrpca. Sada, mrtva tvar ili fetiš, prva žrtva "smrti filma", iskorijenjena riječ, povijesna koža u arheologiji medija.

Godina 1968, (8 mm, crno-bijeli, oko 10:30 min). Nakon natpisa na bijeloj podlozi *SVE ILI NIŠTA* slijede dva tipična Martinčeva kadra svakodnevica na rivi, povezana rezom skrivenim prolaskom autobusa. Usporeno kretanje potkopava izvornost zbilje, kao i nedijegetički zvuk usporenih zvona. Motrište "lažne" skrivene kamere, očito fikcijske, samo "materijalno" dokumentarističke, usmjereno je prema rivi, a u međuprostoru od bližeg do dubljeg plana prolaze, stoje, zakrivaju se, privlače pozornost, ljudi, automobili, autobusi, različitih (ne)oština. Slijedi natpis (01:40') *INTERLUDIJ*. Protuslika: sada riva "uzvraća", kamera snima tipične Martinčeve promatrače u čekanju, koji gledaju prema pučini. Protuzvuk: u zvučnoj podlozi Joan Baez pjeva o ljubavi i smrti:

*Well when I'm dead and in my coffin,  
With my feet turned toward the sun,  
Come and sit beside me darlin' ...*

Slika više nije usporena, niti je kamera statična, sada se promatrači ne kreću: prepoznatljivi muškarci iz Martinčevih filmova, često zaklonjeni iza sunčanih naočala. Kamera "skriveno" snima njihove potiljke, profile, detalje očiju, usana, dim od cigareta, sunce koje bliješti na njihovim licima, odraz gledanog, onog prvog dijela filma, u staklima naočala. To je vizualno-akustički prostor bilo gdje, ili barem prostor lišen jasnih odrednica: prostor koji određuje glazba. Nakon natpisa *SVE* (03:34) niže se devet "međukadrova" koji eliptički lociraju taj pogled prema pučini u predvečerje: tamno more, crni Marjan, barka, zvonik Svetog Duje, lučka kapetanija, siluete ljudi. Slike, uz zvučno preklapanje, traju dok ne završi balada *East Virginia*. četvrti dio (05:17) počinje natpisom *ILI*, a orgulje Cézara Francka uvode u stan, možda redakciju, gdje se, čini se, sastaje ili radi nekoliko muškaraca i žena.<sup>8</sup> Na početku, izrazito podeksponirana prostorija je snimana iz druge sobe, kroz vrata, čiji okvir čini crnu optičku masku, a pogled neprestano zaklanja tijela koja ulaze, prolaze, saginju se ili stoje ispred kamere. U sobi je nekoliko izvora svjetla, a ulasci u ta područja čine dijelove tijela trenutno nadeksponiranima. U fluidnom protoku silueta montiranom po glazbi, vidljivih i "sprženih" dijelova

<sup>1</sup> Mazanee, Martin ed, 2008, *Peter Kubelka*, "Interview II (Filmography)", Edice PAF, prev. Tereza Chocholova, str. 103.

<sup>2</sup> Dreyer, Carl Theodor, 1980, *Stradanje Ivane Orleanske*, Split: Filmska biblioteka Elipse, ur. Ivan Martinac i Svemir Pavić, str. 4, fotogram 810.

<sup>3</sup> Martinac, Ivan, 2001, *Martinac 41 godina filmskog stvaralaštva, 1960.-2001*, Split, str. 96

<sup>4</sup> Deleuze, Gilles, 1999, *Cold and Heat*, u Gilles Deleuze, Michel Foucault, *Gérard Fromanger Photogenic Painting*, London: Black Dog Publishing, str. 74, Vidi: "Montažne prese (splicer) se često dijele na vruće ili hladne, ovisno o korištenju vrućine za brže sušenje tekućeg cementa u zaljepcima filma." u Penny, Edmund F, 1991, *The Fact on File Dictionary of Film and Broadcast Terms*, NY: Maple Vail Book Manufacturing Group, str. 199.

<sup>5</sup> Martinac, Ivan, 2001: 96.

<sup>6</sup> Martinac, 2001: 94.

<sup>7</sup> Minutaže se u tekstu odnose na DVD vrijeme, koje je za 1/25 kraće od izvornog, filmskog.

<sup>8</sup> Film je snimljen u Kinoklubu Split.

tijela i "praznih" lica, konstruiramo prisutne među kojima je i Martinac, dok razgovaraju, puše, piju, kreću se u, čini se, malom prostoru s "istim" slikama na zidovima. U dubini, kao uporište, nazire se stol prekriven novinama i papirima, za kojim jedna osoba cijelo vrijeme tipka na pisačem stroju. Na njegova leđa i na pisači stroj pada jak snop svjetla, koji koreografija zaklanjanja svjetla i pogleda statične kamere pretvara u usporeno bljeskanje, a novinske natpise i fotografije u linije i mrlje. Natpisom *NIŠTA* (07:39) počinje epilog filma. Kamera uranja u likvidnu teksturu ljudske i filmske kože, povećanje kao približavanje. Niže se serija detalja, na trenutke toliko krupnih da postaju apstraktni: haptički, vizualno opipljiv prostor očiju, trepavica, obrva, kose, usana, naočala, kože, jagodica prstiju, ruku, usana koje govore, ali su za nas "gluhe". Povratak na detalj ruku na tipkovnici pisačkog stroja, prsti tipkaju po slovima. Rez na novinsku fotografiju lica mrtvog Che Guevare i na kadar u kojem kamera vrlo krupno klizi nad njegovim izbljedenim, nadeksponiranim golim grudima, dok je ne prekine bijeli blank.

Ovaj paradigmatički film Martinčeva *undergrounda* sabire niz inovativnih postupaka i tragove načela koji na različite načine prožimaju i druga njegova djela. Prije svega, redateljeva je prisutnost očita, intimistički, osobni metafilmski rukopis zahvatio je sva izražajna sredstva; svi se Martinčevi filmovi bave filmom. Očudenje zbilje čini vidljivim strukturiranost filma, naglašena uporabom natpisa, odsutnošću govora i prizornih šumova te osobito retoričnošću glazbe, u ovom slučaju vokalne, pa time i "tekstualne". Defabuliziranje i kvazidokumentarno snimanje metodom skrivenih kamere onih koji to znaju i onih koji to ne znaju rezultira, u Martinčevim filmovima, principom nađene priče, odabiranjem lica iz gomile, bivanjem s njima, a zatim nekom vrstom povratka i mrtve točke (ovdje je ta točka fotografija mrtvog revolucionara, u *I'm mad* prazni stolci, u filmu *Život je lijep* zid, u *Kući na pijesku* lebdeći retrovizor, u *Dioklecijanu* životni ciklus na stepenicama). To u cijelosti podrazumijeva uokvirenu strukturu, glazbeni motiv ritornella ili ronda (naslov kratkog filma iz 1962), cikličke forme: uvijek je riječ o krugu. Film *Sve ili ništa* zaokružuju dva suprotna povećanja, dvije vrste filmskog "prodiranja", prividno sporijeg tijeka vremena: usporeno kretanje gomile i kolaž detalja u epilogu. Oba su načina depersonalizirajuća i nadindividualna, kao i inzistiranje na potiljcima i oduzimanje pogleda, prisutno u gotovo svim filmovima. U filmu *Život je lijep*, primjerice, kamera isprva kroz odškrinuta vrata promatra isječak svijeta, a zatim ulazi u taj svijet smjestivši se iza žene i muškarca (Dunja Adam, Lordan Zafranović), snimajući ih u planu-protuplanu, ali ne njihovih lica nego potiljaka. Kamera, ponekad nadzorno statična, ponekad manualno ekstatička, lovi dva tipa gesta: s jedne strane, sličan *gestus* bliske zajednice koja zna da je snimana, a čine ga individualne estetske geste, položaj tijela u iščekivanju, ono prije ili ono poslije zbivanja; a s druge strane geste zaista "ulovljenih", onih koji ne znaju da će biti snimljeni, *gestus* okoline. Slike mrtve prirode proizvode mrtvo vrijeme, Martinčevi filmovi obiluju slikama agresivne temporalnosti i kontemplacije. U *Sve ili ništa* takvi opisni kadrovi, nalik Ozuovim "međukadrovima", čine samostalnu sekvencu naslovljenu *SVE*. Tipične su slike-vrijeme prizori vrtuljka sa sputanim brodicama i biciklima koji se okreću u filmu *Mrtvi dan*, ili scena jedrenja u *Kući na pijesku*, a ponekad čine cijeli film, kao slike *Ateliera Dioklecijana*. Uzbudljive prijelaze, šok-rezove, iznenadne promjene ritma povezuje, na razini strukture, vizualno-auditivna serijalnost: udvajanje, multipliciranje, suprotstavljanje, vraćanje uvijek drukčijeg istog. Martinčeve su spirale sveobuhvatne, zahvaćaju slojeve prolaznog i "izdržljivog", pijeska i stijena, egzistencijalnog i metafizičkog: djeluju "od dna prema vrhu".

Martinčevi "rukom rađeni" filmovi stvarani su paralelno sa svjetskim modernističkim strujama narativnog i nenarativnog filma, zajedno s različito imenovanim strujama neoavangarde i eksperimentalnog filma, od metričkog/strukturnog, metaforičnog, do liričnog. Tajni preteče njegove filmske metafizike kriju se u teorijama vizualizma i mirakulizma povijesnih avangardista, a očita je povezanost s filmovima stanja, potisnute naracije u kojima je "čovjek stvar koja gleda i stvar koja je viđena", redatelja poput Dreyera, Ozua, Bressona, Antonionija, Resnaisa, Kiarostamija.<sup>9</sup> Posebno su bliski osjećaju filma redatelj američkog *undergrounda*, a tim nazivom Martinac u svojim filmovima (kao prvi čisti *underground* navodi *Sjenke* Johna Cassavetesa iz 1959–61. i *Vezu* Shirley Clarke iz 1961) imenuje prevladavajuće stanje otuđenosti, nedostatka žudnje da se nešto dosegne.<sup>10</sup> Žudnja se u Martinčevim filmovima otkriva kao užitek proizvodnje "čistog" filma. U sceni "podzemne" aktivnosti u stanu *Sve ili ništa*, kao iz radionice Philippea Garrela, u vrućini i bljeskanju slika tijela, glazbe, dima, mraka vidimo "srce filma". To su kategorije koje "daju tijelo".<sup>11</sup> Tome otkrivenome "svemu" ili "ničemu" u scenama stana, promatranja pučine i međukadrovima, vraćamo se u *Kući na pijesku*, u zajedništvu scene jedrenja i samoći epiloga te međukadrovima stvarnog i/ili snovitog prostora. Oba filma je izuzetnom senzibilnošću snimio Andrija Pivčević, kao i većinu filmova koje Martinac nije sam snimao. Osjećaj bliskosti bez riječi, koji u Martinčevim filmovima iskazuju stalna lica grupe filmaša-prijatelja, proizašao je iz zajednice koja se naziva splitski filmski krug.

## Odakle dolazi film, ili ispred crvenog zida

Kultna "splitska škola" – a taj naziv ukazuje na osobitu povezanost filmaša okupljenih oko Kinokluba Split – ostala je, u kontekstu manjinskog dijela naše manjinske kinematografije (u smislu, deleuzovsko-guattarijevske egzistencijalno-estetičke situacije), manja (s izuzetkom post-klupskih i post-praških filmova Lordana Zafranovića) od srodnog joj zagrebačkog (iniciranog u

9 Za izraz "film stanja" Nicole Brenez predložila mi je izraz "les films de l'ablation" – filmovi uklanjanja, brisanja, ablacije, "izraz koji je Alain Bergala sugerirao za filmove koji se razvijaju brisanjem (naracije, osjećaja, simbola...)..." "Ablation" znači odrezati, potisnuti, odnosi se na minimalizam, na Bressona, Antonionija, Hanouna... Drugi prijevod, klasičniji i bliži izvoru bi "les film existentiels", a odnosi se na Camusa, objektivizam, očaj.", navodi iz e-pisma.

10 Martinac, 2001: 46.

11 U Deleuze, Gilles "Cinema, body and brain, thought", *Cinema 2 The Time-Image*, prev. Hugh Tomlinson i Robert Galeta: 1989, University of Minnesota Press, Minneapolis, str. 200.

antifilmu i GEFF-u) i beogradskog ("crnog", političkog) filmskog kruga. Ta tri prostora slobodnog, tada najnezavisnijeg mogućeg filmskog istraživanja, kinoklubovi Zagreb, Split i Beograd, nastala su zahvaljujući širem fenomenu kulturne amaterizacije u poratnoj Jugoslaviji. To povijesno i političko ishodište našeg alternativnog filma bit će istodobno njegova sloboda i njegovo "prokletstvo", danas još zanimljivije s obzirom na težinu zavisnosti takozvane nezavisne kulture.

Kinoamaterizmu su pak korijeni u samim počecima filma i pionirskim istraživanjima prvih tvoraca, a filmski klubovi su procvali u razdoblju povijesne avangarde, vremenu prvog mogućeg rascjepa između dominantnog, industrijskog filma i filma kao umjetnosti, deklariranog filma umjetnika. Filmovi druge avangarde/neoavangarde iz 1950-ih i "postavangardi" koje su uslijedile, nazivaju se općenito eksperimentalnim, a cijeli se taj "vizionarski" rod mrvi unedogled, prema nekoj naglašenoj formalno-tematskoj odrednici. Neki su se nazivi ustalili (poput strukturalnog filma), za što su bili osobito poticajni prijedlozi i analize P. Adamsa Sitneya, a neki drugi nazivi proizlaze iz stalnih tehnološko-materijalnih, proizvodno-prikazivačkih, formalno-estetičkih mutacija. Šezdesetih će se individualistički pristup, nastao u opoziciji s dominantnom kinematografijom, u Francuskoj imenovati politikom autora i Novim valom, a u Sjedinjenim Državama isprva *undergroundom* (u tekstu Stana Vanderbeeka 1961, pa Ken Jacobs, a nakon 1962. postaje sveprisutan), a zatim, sveobuhvatno i najnepreciznije, nezavisnim filmom. Metafore i epiteti za to "nešto drukčije", zaista su brojni. Taj film je antifilm, nefilm, protufilm, čisti film, apsolutni, alternativni, film s akcentom, strani film, manjinski, osobni, subverzivni, opozicijski, nevidljivi, utopijski, prošireni, vizionarski, film treće kinematografije, nekomercijalni, niskobudžetni... Paradoksalno, naše specifično filmsko amaterstvo-autorstvo uporno se imenuje po neautorskom produkcijskom modusu amaterskim ili neprofesijskim filmom. Moguće je biti i majstor tog filma: Ivan Martinac, profesionalno arhitekt, 1964. je imenovan majstorom amaterskog filma.<sup>12</sup>

Hrvatski filmski savez je kao svoje prvo DVD izdanje objavio sedam restauriranih kratkometražnih Martinčevih filmova, ključne osobe Kinokluba Split i jedinstvenog autora domaćeg filma.<sup>13</sup> Osim naslovnoga filma izdanja, *Monologa o Splitu*, izbor čine izvrsni, stilski različiti *Armagedon ili kraj*, *Mrtvi dan*, *Život je lijep*, *I'm mad*, *Atelier Dioklecijan* i *Sve ili ništa*, snimljeni od 1961. do 1968. u Splitu, nakon točke povratka u njegovu "sudbinskom krugu", a u razdoblju najuzbudljivijih prevrata u svjetskom filmu. Martinac se vratio u rodni grad nakon studija arhitekture u Zagrebu i Beogradu (nakon što je 1962. diplomirao), te jedanaest kratkometražnih filmova snimljenih u Kinoklubu Beograd. Autor je sedamdeset i jednog kratkometražnog i jednog dugometražnog filma, *Kuće na pijesku*. Martinac je pjesnik, objavio je deset knjiga poezije, brojne tekstove, *Filmsku teku* i dvije "knjige umjetnika". Prva je izniman filmološki artefakt, rekonstrukcija Dreyerove knjige snimanja *Stradanja Ivane Orleanske* s opisanim tipičnim fotografijama za svaki kadar, koje je snimio filmaš Ante Verzotti, a druga je osobna monografija, njegova "teorija sineasta", asketska knjižica objavljena 2001, na 41. godišnjicu stvaralaštva. Ti su fragmenti njegov abecedarij, pedagogija, bilješke o vlastitom poimanju filma, u kojima najavljuje zapise "o magičnosti i mističnosti filma" pod naslovom *Uska vrata, uski prolaz* i drugi dugometražni film *Dnevnik*, nastavak *Kuće na pijesku*.<sup>14</sup>

Martinac je "totalni" filmski autor: scenarist, često i snimatelj, montažer, redatelj svih svojih filmova, a montirao je filmove i drugih filmaša. Svoje filmove dijeli po proizvodnom (manualnom) metru na kratkometražne i dugometražne, zatim, na one u kojima (u cjelini ili djelomice) prevladava montaža ili realno vrijeme. Eminentno montažni, Martinčev je manifestni film, *Monolog o Splitu*.

*MONOLOG O SPLITU* (16 mm crno-bijeli, 07:21, 1961–62), montaža atrakcija filma-glazbe<sup>15</sup>, gradi ritmičku napetost na iskonskoj filmskoj privlačivosti prizora erosa i tanatosa, a kao ogranak "melodija svijeta", sa Splitom kao modelom, postaje filmski bolero malog mediteranskog grada. Martinac je "čovjek s filmskom kamerom": film je snimio sam, kamerom iz ruke. *Monolog o Splitu* počinje njegovim koracima koje slijedi njegova podnevna sjena, a završava izlaskom iz podzemnog mraka na dnevno svjetlo. Slika, doslovno, nastaje kao produžetak njegova tijela. U središnjem dijelu tog protetičkog okvira, kamera-oko-koje-hoda, koju pokreće cikličnost Ravelova *Bolera*, krade društveni *gestus* grada: kupališta, pjace, njegova stana. U gomili ljudi na Bačvicama Martinac skrivenom kamerom lovi ono malo, detalje tijela, radnje popravljanja kupaćih kostima, provlačenja prstiju kroz mokru kosu, prolasku tijela kroz vodu, kožu na suncu, uzdignute ruke, privatno-javne svakodnevne trenutke tjelesne ugone: one Kracauerove prirodene afinitete medija ka nepredviđenom, nepriređenom, beskonačnom toku života. Tim prizorima iz života sukobljava bezvremenu mrtvu prirodu groblja Lovrinac, njezinu simboliku križeva, kamenih spomenika, napisanih imena, fotografija te gradski kamen i arhitekturu koja ga, kroz mrak "uskih vrata, uskog prolaza" i procjepe svjetla, vodi u podzemlje velike Dioklecijanove grobnice-spomenika. Spirale prolaznog i vječnog, zemaljskog i onostranog, Martinčevim riječima, svode život na pravu mjeru. Nad slikom lebdi i transparentna površina preklapajućih i suprotstavljenih oblika i materijala, apstraktni, ritmizirani sloj linija i krugova, mekanog i tvrdog, kratki spojevi vrućeg i hladnog. Kroz podrumska odškrinuta vrata, na zidu otkrivamo sjenu drugoga, zatim sjena ruke ulazi u detalj zida s desne strane i izlazi, a Martinčeva kamera-oko prstima lijeve ruke dodiruje nabore zida. Iz zida probija voda iz živih, propusnih slika gornjeg svijeta.

12 Martinac, 2001: 38. Mihovil Pansini, Aleksandar Petković i Marko Babac su proglašeni prvom četvoricom majstora amaterskog filma 1961; Ivan Martinac i Vladimir Petek 1984.

13 Ivan Martinac (Split, 1936 - 2005)

14 Martinac, 2001: 73.

15 Adrian Martin definira film-glazbe kao film koji pokreće glazba: "gdje se čini da glazbena podloga ili (glazbeni) kolaž vrlo teatralno usmjeravaju, nalažu ili nagovještaju ritam montaže ili *mise en scène*...", ili "filmovi balade u kojima zvučna podloga (*soundtrack*) postaje temeljna naracija..." iz "Musical Mutations: Before, Beyond and Against Hollywood": 2000-2002, *Movie Mutations: The Changing Face of World Cinephilia*: 2003, British Film Institute, ur. Jonathan Rosenbaum i Adrian Martin, str. 98.

Dvadeset i dvije godine poslije, u *KUĆI NA PIJESKU*, jedinom dugometražnom filmu (35 mm, boja, 1984–85, 84:46 min ili "122.064 vizualno-vremenska fotograma"<sup>16</sup>), Josip (Dušan Janićijević) u prvome snu ulazi kroz uska vrata u mračni prolaz. Izmjene svjetla i tame te kruženje kamere u mraku za svjetlom upućuju na podrumске slike *Monologa o Splitu*. Detalj zida pred kojim se kamera zaustavila vlažno je crven, a ta autoreferencijalna slika negdašnjega Martinčeva dodira postat će za Josipa anticipativna. Josip je u prvom snu, pred crvenim zidom, vidio prvu sliku vlastite smrti.

## San drugi, ili Stela Gaja Utija

- 17 Kafka, Franz *Wedding Preparations in the Country*, in *Franz Kafka: The Complete Stories*, ur. Nahum N. Glatzer (New York: Schocken, 1971), str. 55-56, navod u Deleuze, Gilles *Essays Critical and Clinical*, Verso 1998, str. 130.

*Poslat ću na selo svoje odjeveno tijelo... A za to vrijeme ja sâm ležim u svojem krevetu, lagano pokriven žuto-smeđom dekom.*<sup>17</sup>

Poslijepodne u kući, Josip užurbano iz sanduka vadi jastuke i deku, namješta kauč, gasi svjetlo te u sljedećem kadru, uz metalni zvuk zvona, nedvosmislen filmski signal, ulazi u san. Nekoliko kadrova vrta, čempresa, crepova na krovu povezujemo s prizorima iz prvoga sna, ali i sa stvarnim okolišem arheološkog muzeja gdje smo, dvije scene ranije, vidjeli da Josip radi. Josip, kao i u prvome snu, prodire u vlastitu "unutrašnjost". Sada je horizontalni, labirintski prostor razgranatiji, a Josip se zaustavlja ispred Stele, nadgrobnog spomenika pomorca Gaja Utija iz 1. stoljeća, nađenog u Saloni. Gaj Utije je Stelu podigao za sebe, svoju konkubinu Klodiju Faustu i brata Publija Utija. Ispod njihovih poprsja je natpis na latinskom, čiji epigram glasi: "Mnoge zemlje i mora prođoh putujući svuda, dug svoj vratih u rodnom ležeći, pokopan, kraju. Kamen stoji sad sam, i ime, nikakav trag."; a ispod natpisa je reljef lađe, znak pokojnikova zanimanja. Od tri lika od vapnenca jedan je posve izbrisan: nestao je Gaj Utije, na mjestu njegova poprsja ostala je uglačana udubina do sačuvanog para, Klodije Fauste i brata. Njihove kamene oči širom su otvorene, a geste paralelne: desnu ruku drže na grudima. Rez na Josipa vani, koji rukom prelazi preko široke kamene ograde, naslanja se leđima na nju i gleda u daljinu. U subjektivnom kadru, iz dubine se polako, duž rive, približava crna figura Laure, dok ne prođe ispred kamere. Rez na Stelu: vide se brat, Klodija Fausta i udubina. Kamera polako klizi preko kamenih lica, s bratova na lice Klodije Fauste, u sljedećem kadru s Laurina potiljka na Josipov, a zatim na barke na moru, od kojih dvije posve otplove iz kadra, a treća se iz vanjskog prostora drži za bovu. "Slijepo polje" konopcem vuče bovu, a preko te "žice" čujemo zvuk telefona. Neočekivano, vidimo Josipa, u istoj odjeći, u arheološkom muzeju, slijedimo ga u grad, kroz kameni prolaz s arkadama prema Mirjani. U prolaz nas je uvela španjolska glazbena tema, a izveo nas međukadar sunca koje se probija kroz krošnje i kadrovi kamene kuće sa crepovima. Podsjećaju na početni krajolik sna, iako se španjolska tema nije prekinula.

Sekvenca Stele zasebna je pjesnička cjelina, povezana živim i kamenim rukama, kamenim licima i živim potiljcima te zaustavljenom barkom kao lajtmotivom filma. Čitav film ima neuhvatljiv "rad snova", sve se događa u svijesti, i to još u svijesti "spavača" ili mjesečara, posve izvan svijeta. Osim toga, Martinac ne mijenja izvanjski svijet, ili podjednako mijenja sve slojeve postojanja. Filmsko izlaganje razvija se prema tragičnom kraju, naizgled kronološki, ali dvojbeno je koliko je vremena uistinu prošlo te JESENI, ZIME, kako nam je navijestio natpis. Ne znamo ni što se uistinu događalo izvan Josipove svijesti ili čak izvan kuće. Signali su namjerno nejasni: i u odjeći i u zvuku; slika i zvuk neprestano se preklapaju, pa nakon prve "prijezare" postajemo oprezni. Očito, Josipa, kao fokalizatora toga stanja svijesti u egzistencijalnoj krizi, nadzire "središnja inteligencija": sveznajući autor. A što se tiče zagonetne Stele, Josip će se u posljednjoj ispovijesti u epilogu filma predstaviti kao Gaius Utius, a Martinac će svoju monografiju iz 2001. posvetiti, među ostalima, Gaiusu Utiusu i njegovoj ljubavnici Klodiji Fausti. Film je intimistički, monološki, autobiografski i autoreferencijalan: film u prvome licu, slobodnog neupravnog govora, s autorom kao protagonistom, dok promatramo različite likove u različitim stvarnostima. Ta (ne)prisutnost eksplicitna je u filmu *I'm mad*, u kojem naslovno "ja" filma grade Martinčevi pokreti kamere i montaža, a ne nepomično tijelo osamljenog promatrača skrivenog pogleda, okrenutog prema pučini (glumac-medij je filmaš Ranko Kursar). Sitney taj postupak smatra temeljnom značajkom liričnog filma, imenujući tako distinktivnu formu unutar avangardnog/eksperimentalnog filma: "*Lirični film naglašava filmaša iza kamere kao protagonistu filma u prvome licu. Slike filma su ono što on vidi, snimljene tako da nikad ne zaboravljamo njegovu prisutnost i kako reagira na svoju viziju. U liričnoj formi nema više junaka: umjesto toga slika je ispunjena kretanjem, a to kretanje, kamere i montaže, stapa se s idejom čovjekova promatranja. Kao gledatelji, vidimo intenzivno iskustvo viđenja medijatora.*"<sup>18</sup>

- 18 Sitney, P. Adams, 2002, New York: *Visionary Film, The American Avant-Garde, 1943-2000*, Oxford UP, str. 160.

čest motiv udvajanja slike, slike u slici, koji se u *Kući na pijesku* barem utrostručuje, javlja se i u filmovima *Sve ili ništa* i *Atelier Dioklecijan*, a treća slika u filmu *ARMAGEDON ILI KRAJ* (8 mm, crno-bijeli, oko 11 min, 1964) je mentalna slika u rekonstrukciji kraja ljubavi između Nje i Njega (Dunja Adam i Martin Crvelin). Izmjenjuju se njihove "stop-fotografije", kretnje zaustavljene u detalju, krupnom i bližem planu, s crnim blankovima. Intermedijalnost druge slike stvara zagonetni i ključni prekid, zaustavljanje ili usporavanje vremena, koji će se raznoliko razvijati u više Martinčevih filmova, najčešće kao trenutak svijesti. U nekoliko kadrova (sve krupnijih bližih planova), vidimo Nju kako sjedi i u rukama drži uokvirenu sliku. Napokon, okvir kadra postaje okvir slike: biblijski motiv, štala, razaznajemo obrise ikonografskih likova, a u središtu tamne slike svijetli bijelo dijete-Isus, neobično

povijeno. Nakon kadra slike, film nakratko oživljuje, ali njegove sada pokretne slike i dalje prekidaju crni blankovi. Mijenja se i glazba, instrumentalnu (Count Basie) zamjenjuje vokal Raya Charlesa, a glazbena petlja, kao mantra i jedini zvuk, verbalizira naraciju filma:

*I'm under your spell  
Just like a man in a trance  
Please unchain my heart let me go my way ...*

On sam za svojim stolom karta, pije, puši; Ona nanosi puder na lice, kamera fiksira njegove prste i usne, njezine usne i oči, njihovu kožu. Ona polako, noseći sliku, prilazi njegovu stolu (tada prvi put vidimo da su bili vrlo blizu, u istoj prostoriji), sjeda i na stol stavlja sliku djeteta-Isusa okrenutu naopako. *Armagedon* se vraća izmjeni statičnih slika i crnih blankova (08:49): retrospekcija zaokružuje film, a nju i njega baca u prošlost, u sjećanje, te smo slike već vidjeli. Zadnji je kadar njezin krupni plan, u koji polako sa strane ulazi svjetlo i širi se, dok posve ne sprži i vrpču i lice.

Martinčeve osobe gledaju negdje drugdje, skrivaju, uskraćuju i odgađaju pogled, česta fiksiranost kamere i njezino "fiksiranje" sa zumovima i panoramama simulira moduse skrivene i nadzorne kamere. U *Kući na pijesku*, kamera u kući stoji na samo dva položaja, jedan je u prizemlju, a drugi u potkrovlju, otuda zumiranjem i panoramiranjem nadzire Josipa i njegove predmete. Ona čeka, na svom je položaju prije negoli Josip uđe u kuću i ostaje u prostoriji nakon što on izađe. Poput Ozuove figure voajerizma. Ili Robbe-Grilletove "škole pogleda". Osobito je tjeskobna scena u kojoj Josip, odlazeći u krevet, iznenada ustaje i zatvara tom pogledu vrata "pred očima". Kamera tada zumira do vrata i zuri u žuto svjetlo Josipove svjetiljke koje probija kroz neprozirno staklo. A Martinac rezom ulazi unutra, na krupni plan nepomičnog Josipova lica na jastuku, sve dok Josip ne podigne ruku i ne ugasi (tom pogledu) svjetlo.

U Martinčevom "kino-ok" pogledi se reflektiraju jedni u drugima, sve može gledati i sve može pogled uzvratiti. Parkirani automobil hvata pogled kamere u vanjskom retrovizoru, a tijekom vožnje protu-pogled uzvraća unutarnji retrovizor i vjetrobransko staklo. Martinac u prvome kadru Josipova povratka kući uvodi taj slijepi pogled zrcala. Josip prođe pokraj automobila prema kući i izađe iz kadra, a za njim bljeska prazan odraz bočnog retrovizora. Skrivena, prazna, "izgorena", "nestala" lica kristalizirana u praznim zrcalima. "Zrcalo koje ne odražava ništa arhetipski je čovjekov strah, a još užasnije kada se koristi umjesto lica..."<sup>19</sup> Postupak je nejasno povezan s Josipom, on ga "nosi sa sobom" i u bolnicu i u muzej, a podjednako je zagonetna podudarnost dviju nepokretnosti: pogleda iz Jakovljeve kuće i lika Mirjane.

Josip tijekom filma i gleda i ne gleda, njegove su oči "širom zatvorene". Jedina izmjena pogleda u filmu je u tramvaju, između Josipa i kćeri Katarine. No, je li i to san? Vjerojatno nije, sudeći po prizornim šumovima. No, sumnju unosi insertirana vizija Laure, kojoj je također uskraćen pogled, kao prekid tog jedinog uzvraćenog pogleda *Kuće na pijesku*. Također, Josipova rečenica s audiokazete o uskoj ulici koju sanja, koja ostavlja "neprijatan dojam da jedva ima mjesta za dvije osobe koje hodaju usporedo, a te dvije osobe koje hodaju usporedo najčešće su bile moja kći Katarina i njezina majka Laura". Osim toga, Josipovo stvarno ili snovito putovanje počinje montažnim spojem njegova bližeg plana u vjerojatno stvarnoj, a posve fantastičnoj, možda najljepšoj sceni *Kuće na pijesku*, slici-glazbe u sceni jedrenja (koja evocira Martinčeve promatrače okrenute prema moru i motiv barki iz kratkometražnih filmova), kada se "crni kapetan" osvrće prema pučini, a intenzivira rezom na fotografiju djevojčice koju smo više puta vidjeli na zidu iznad njegova kreveta. Pogled kamere klizi s fotografije na svjetiljku i na Josipovo lice na jastuku s rukom preko očiju, a zatim rezom prelazi na vožnju vlakom prema Zagrebu s krajolikom u kretanju, snimljenim kroz prozor vlaka, pri čemu se glazba s jedrenja dugo ne prekida, a vraća se i u Zagrebu. Čini se da Josip spava, ali možda je riječ o nečemu drugom, jer je u istom položaju s rukom preko očiju bio i Ivan kada ga je Josip posjetio u bolnici.

## Osjećaj straha i strah od osjećajnosti<sup>20</sup>

*Još jednom - prolazim, još jednom, duž tih hodnika, tim salonima, galerijama, u tome zdanju – iz nekog drugog vijeka...*<sup>21</sup>

Kulminacija filma, sekvenca o krivnji, kojoj prethode ekspozicija i čvorište, a koju razrješuje epilog, u *Kući na pijesku* počinje natpisom: *Odakle dolazi večer*. Nakon pet sve bližih, skokovitih kadrova sata na zvoniku noću, ulazimo u prazno prizemlje kuće, gdje kamera, kao i dotad, već čeka Josipa. Čujemo otključavanje ulaznih vrata, ulazi Josip, prvi put u svečanom crnom odijelu i bijeloj košulji s kravatom, i zaključa vrata. Kamera zumira prema njemu do bližeg plana, on u profilu polako spušta glavu, dok zvonik ne odbroji jedanaest puta, a zatim je iznenada podiže, gledajući "kroz" zatvorena vrata. Rezom, naglašenim glazbom, prelazimo na noćni kadar vani u kojem se Josip u drugoj odjeći, pognutih leđa penje kamenim stubama. Ulazimo u otprije nam poznat prostor sna ili vizije. Oniričku atmosferu potiče glazbena tema sna i mračan prolaz s arkadama (nalik prolazu iz prvog,

<sup>19</sup> Amos Vogel o filmovima Maye Deren *Meshes of The Afternoon* (1943) i Petera Kubelke *Mosaik im Vertrauen* (1955), "Misterija i otuđenje: stvarnost postoji, ali efekt je apstraktan, neobično žalostan. Najviše zapanjuje reflektirajući krug koji zamjenjuje lice; on stvara drugu razinu vizualne i psihološke stvarnosti; specifičnu, ne mitološku kao u *Meshes of The Afternoon*." : Vogel, *Amos Film as a Subversive Art*, C.T.EDITIONS: 2005, str. 78.

<sup>20</sup> Stih pjesme *Molitva* Ivana Martinca, iz zbirke *Ulazak u Jeruzalem*, 1992.

<sup>21</sup> Fragment naratorovog "glasa" ili *acousmêtrea* (bezglasne-bestjelesne shizofonije) u *L'année dernière à Marienbad* (1961) Alaina Resnaisa, scenariste Alaina Robbe-Grilleta, navod u Rodowick, D.N *Time Machine*: 1997, Duke University Press, str.102; Vidi: Robbe-Grillet, Alain, 2004, Zagreb, *Prošle godine u Marienbadu*, Ceres, prev. Gordana V. Popović, str. 20.

dnevnog sna), koji vodi Mirjani. Iznenadni gornji rakurs otkriva ceremoniju za okruglim stolom: Josip, Jakov, Mirjana i trojica muškaraca (iz scene jedrenja) jedu ribu i piju vino. Iza tog temeljnog kadra, a snimljen s istog položaja, slijedi (nalik dvaput viđenom prizoru u restoranu) bliži plan Josipa kako jede ribu, a zatim četiri kadra, u kojemu kamera s istoga mjesta snima osobe za stolom: Jakovljevi potiljak krupno, bliži plan Luke i Ivana, Mirjanin profil krupno te Ivanov. Jedu polako, ne razgovaraju i ne gledaju se. U sljedećem kadru kamera mijenja položaj: Jakov u bližem planu, u profilu, sada energičnije jede ribu i pije vino. Rez na bliži plan Mirjane koja pije vino; pored nje vidimo i dio Josipove ruke, a zatim se on pomiče, čini se da je ustao. Rez na Markov profil. Kamera je nasuprot Mirjane, nju vidimo u širem planu, a zakloni je Josip, prolaskom ispred kamere. Ivanov potiljak, pa rez na bliži plan Mirjane. Tada kamera preskače rampu, u širem planu je Mirjana s leđa, u kolicima, a pored nje prazan Josipov stolac. Ponovno skok: rez na Mirjanu u krupnom planu, ona prvi put u filmu podiže pogled i gleda u pravcu kamere i Josipova izlaska. Neočekivano, njezin subjektivni kadar-sekvenca postaje statično motrište kamere u potkrovlju: u dubini poznate nam sobe je Rembrandtova *Židovska nevjestica*, s lijeve strane stol sa svjetiljkom, a s desne otvorena balkonska vrata. Čujemo zvuk koraka, a zatim, u uskom okviru balkonskih vrata vidimo Josipa, u crnom svečanom odijelu s početka sekvence, kako hoda na balkonu, a onda iznenada uđe u sobu, krene prema kameri, vidimo njegovo lice (slika-smrt?), izađe u "slijepo polje" s lijeve strane kadra i otuda (posljednji put) ugasi svjetlo. Kamera polako zumira prema *Židovskoj nevjestici*, taj već viđeni, sada tamnije crven "ulazak u sliku" je Josipov, sve dok okvir kadra ne postane i okvir slike. Čujemo zvuk napinjanja revolvera. Kamera "fiksira" žensku i mušku ruku na grudima sada više žene nego djeteta. Pucanj i blank.

Ova sekvenca traje 6:16 minuta i njezin jedini "govor" je tekst početnog natpisa. Međutim, njezine smo dijelove vidali tijekom filma kao niz zasebnih ponavljajućih i varirajućih zagonetki ili anticipacija. Cijeli se film zasniva na brojnim preklapajućim motivima i nekoliko lajtmotiva, uvodeći u ekspoziciji filma i ključni modus udvajanja: motiv dvojnika. Protagonist uvodne sekvence na aerodromu je Jakov Kostelac (Branko Đurić), a kada mu se pridruži Josip Križanić, doimaju se kao braća. Josip je arheolog, a Jakov sudac. Jakov je i jedini (prisutni) lik u epilogu, gdje će preuzeti Josipovu kuću i identitet, tvoreći tako okvirni glavni lik, nalik pripovjedaču. No, Jakov nije pripovjedač, a središnji dio pripovijesti, bez obzira na oniričku temporalnost vezanu uz Josipovo stanje svijesti, nije retrospekcija. Središnja svijest filma je, naglašeno, Martinac, koji je planirao i nastavak *Kuće na pijesku*, film *Dnevnik*, s Jakovom kao glavnim (i jedinim) likom (ali drugim glumcem); jer "obojica su zapravo Kafkin Josef K"<sup>22</sup>, a izvanjsko gledište je ostvareno, između ostalog, koreografijom mehaničkog oka kamere i eliptične montaže koja čini različita vremena istodobnima.

22 Martinac, 2001: 95

Ekspozicija ili uvodni dio uokvirene pripovijesti, do Jakovljeva dolaska, navodi na barem dva pogrešna traga: prvi je već spomenuta mogućnost da je Josip središnja svijest filma, a drugi da će ga film slijediti neopazice. Naime, u kratkometražnim Martinčevim filmovima slike trenutno ostvaruju tjelesnu, duševnu i egzistencijalnu napetost, a scena na aerodromu evocira početnu napetost trilera, melvilleovskog *film noir*a, suspens bliži filmu detekcije nego filmu stanja; ništa ne sluti strogost kamere, koju će naglo izazvati lik Josipa. Za početak, u sceni čekanja, mi "normalno" vidimo Jakovljevo lice i cijelu figuru. On promatra, hoda, puši, njegov svakodnevni gestus u čekanju ne izaziva posebnu pozornost, kao ni njegovo bezglasno tijelo, napokon, sam je i ne govori. Međutim, s Josipovim dolaskom kamera "uzmiče": iz dubinskog plana aerodromske zgrade snimljene u totalu, izdvajaju se, polako se približavajući, dvije slične osobe, od kojih prepoznajemo Jakova, prilaze automobilu, Jakov sjeda sprijeda, a Josip straga, gdje će biti i kamera. Josip nas prebacuje iz širokog (vanjskog) prostora aerodroma u skućeni (unutarnji) prostor automobila. U vožnji do njegove kuće gledamo ili sprijeda Jakovljevi potiljak ili bočno suhi i industrijski krajolik. Martinac skriva Josipovo lice. Iz nekoliko rečenica doznajemo da se vratio s arheološkog nalazišta u Španjolskoj, da je poslao ploču španjolske glazbe Mirjani i da mu je Jakov ostavio u kući kruh i dva jogurta. U slici je izvor glasa Jakovljevi potiljak, a Josipov glas je bestjelesan. Slušamo i bestjelesni radijski glas o splitskom problemu s otpadom i reciklažnim centrom.

Šutnja i skrivanje govornika ponavljaće će tijekom filma, toliko da će prerasti u "kompulzivnu" metodu, nalik Kiarostamijevoj permutaciji nepokazivanja. Likovi šute, a kada govore ne vidimo im lica. U nekoliko kratkih ili bezuspješnih telefonskih razgovora govornici su okrenuti leđima, nekoliko izgovorenih riječi s nepoznatim osobama čujemo i "vidimo" iz dubine kadra, Katarinina poruka je bestjelesna (glas i glazba s audiokazete), kao i Josipova "ostavština za života", jedina dulja ispovijest (njegov dnevnik s audiokazete). Ta rašivenost ili odlijepljenost glasa od rubova kadra čini da su sadržaji svijesti odvojeni od osobe koja ih u tom trenutku izriče. Njihovu unutrašnjost predstavlja izvanjski, nevidljivi dio, "slijepo polje", crna rupa, glas tko zna čiji, niotkuda. Martinac ih je razliječio.

Retorički najsnažniji jedini je Mirjanin pogled. U prvoj sceni u kojoj joj Josip prilazi (već spomenuti nastavak sekvence Stele) vidimo je u širem planu s leđa u kolicima, s njezine desne strane je gramofon: spoj njezina nepomičnog tijela s dva "sredstva kretanja". Uz to, u kadru, nasuprot nje, a okrenut prema njoj, čeka prazan stolac. Josip joj prilazi s leđa, ljubi je u kosu, spušta crvene ruže u njezino krilo, sjeda na taj stolac, ali time "ispada" iz kadra, u ništa. Slijedi širi plan Mirjane sprijeda, s ružama, zatvorenih očiju i skupljenih ruku kao pri molitvi. Nalik Josipovoj gesti u restoranu prije

ručka. Na trenutak, kao jedina reakcija na Josipov dodir i dodir ruža, automatski su se pomaknuli prsti njezine ruke. Dodir u prazno, nigdje. A taj ili drugi prazni Josipov stolac vidjet ćemo pokraj Mirjane i u viziji obreda, možda (samo)žrtvovanja.

Mirjanin pogled uvodi u kulminaciju ili katastrofu filma. To je Orfejev pogled. Vidio ga je (osim nas) Josip u svojoj viziji. Taj pogled prodire u *Židovsku nevjestu* i čini da Josip pred slikom nestane. Na tom će nam mjestu, na podu ispred slike, u epilogu filma Jakov otkriti jezovit bijeli krug, bijelu zjenicu sa crvenom mrljom. Josip je već “ulazio” u tu sliku, nakon susreta s Katarinom u Zagrebu, ili u tom snu. Kadar je snimljen s istog položaja kao i scena samoubojstva, vidimo Josipa za stolom kako bezuspješno nekome telefonira, čini se Katarini ili Lauri. Snimljen iz profila, prvi put pogleda prema slici u dubini i središtu kadra: kamera zumira prema Rembrandtovu zagrljaju muškarca i žene-djeteta. Njihove ruke dodiruju se na njezinim grudima, muška ruka podsjeća na Josipovu dok je držao Katarinu u tramvaju. Nakon nekoliko kadrova lica i ruku, vidimo detalj crvene haljine i još krupniji detalj crvene zrnatosti. Crvena tekstura vraća film na crvenu zrnatost vlažnog zida iz prvog sna, kojemu je prethodio prolaz kroz mračan hodnik, arkade i kružno kretanje kamere u potrazi za svjetlom.

A portret muškarca i žene te njihove ruke (možda oca i kćeri uoči kćerine udaje, po čemu je imenovan) zrcali se i u (preostalom) paru i njihovim rukama na *Steli Gaja Utija* u arheološkom muzeju. Paramnezija: Josip je vidio istinite slike o svojoj smrti. Dva su Martinčeva kratkometražna filma iz 1966. (iz male serije o smrti) naslovljena: *Sanjao sam smrt* i *Ja gledam smrt, smrt gleda mene*. Film se, krećući se naprijed, vraća natrag, njegova rola odmatanjem se puni. Motivi kruga, vira, svitka, spirale, labirinta preklapaju se u premotavanju i konačnom odmatanju vrpce.

## REVIEW, ili sve što se događa nekom, događa se svima

*Ali što se zbiva kada se ono što vidiš, iako iz daljine, čini da te dodiruje grabežljivim kontaktom, kada je samo viđenje neka vrsta dodira, kada je viđenje kontakt iz daljine? Što se zbiva kada se ono što je viđeno nametne tvom pogledu, kao da je pogled osvojen, dodirnut, stavljen u dodir s pojavom?*<sup>23</sup>

Osjeti dodira, njuha i okusa, pripadaju filmskim “razlikama”, film ih krade sinestezijom. “U *Kući* gotovo da nema ‘dodira’. Ima, doduše jedan mali dodir, kada Križanić donosi cvijeće Jakovljevoj sestri Mirjani, ali to su samo dva kadra”<sup>24</sup>, tvrdi Martinac. No, Martinčevi su filmovi taktilni. Nizovi šok-spojeva, fiksiranja, prodiranja u sliku čine intenzivan fragmentarni prostor opipljive vizualnosti.<sup>25</sup> *Kuća na pijesku* gradi pulsirajući taktilni prostor kroz ritual paljenja i gašenja prekidača za svjetlo: koreografiju dodira-svjetla. Ponavljajuća, banalna gesta pretvara kuću u prostor života ili neživota: Josip, krećući se kroz prostor, pali i gasi prekidače te trenutno izmjenjuje svjetlo i tamu, vodi nas svojim dodirima. Josipovo posljednje gašenje svjetla je dodir mraka prije pucnja. Josipova gesta živi i poslije njegove smrti, kada Jakov ulaskom u kuću nakon samoubojstva preuzima kretanje prijatelja, nesvjesno i neumitno ponavlja njegove radnje, dodiruje iste prekidače. A poslije, u završnoj sekvenci vožnje gradom, ponavlja i Josipovo nervozno trubljenje: “sve što se događa nekom, događa se svakom”, fragment je natpisa koji nas uvodi u taj, posljednji dio filma. Jakov dolazi do Josipovog mini studija i pritisne tipku. Čujemo Josipov bestjelesni glas: “Otkako sam se vratio iz Ampuriasa, gotovo svake noći sanjam neku usku, usku ulicu...” Detalj mini-studija: *REVIEW*. Jakov polako pritišće tipku i vraća Josipov glas na početak. Akustična ostavština, stranica lirske dnevnik, koliko otkriva, toliko i skriva. Da li je Josip snimio Jakovu, Lauri, Katarini, sebi, ili je to Martinčeva retrospekcija ‘mrtvog čovjeka’ u različitim sadašnjostima?<sup>26</sup> Audiovrpca se odmotava tijekom kadra sekvence u kojem kamera sa svog položaja u potkrovlju dovršava petnaestminutnu koreografiju preuzimanja Josipovog kretanja, dok nemirno hoda, izlazi iz okvira i vraća se, puši i sluša:

“(…) Iz noći u noć sanjam tu usku ulicu, i snijegom prekrivenu i dok je umivaju kiše otkidajući komadiće žbuke, i u ljetnim poslijepodnevim dok kolnik isparava, a onomad, što je i meni bilo prilično čudno, u njoj se pojavio ridi, kao oganj ridi konj, snažno se propeo izblivši iz kamena nekoliko iskri i otkasao ni brzo ni polako. Što to znači? Je li to upozorenje da treba prihvatiti igru koja se oduvijek igra između mudrih i ludih, ili da se barem treba ponašati kao da smo je prihvatili? Je li to zbir svih iskustava i čuvstava od kojih ni jedno nije posebno uzbudljivo ili pak prigovor za nedostatak hrabrosti? Da budem iskren, ne znam, a ako sam nekad i imao neki određeni utisak, moja je stara navika da svim i najčišćim utiscima ne dopuštam da se razviju i blagotvorno rasprostru mojim bićem, već ih sasvim novim, redovito pogrešnim utiskom smutim i rastjeram. Ja, Gaius Utius, pun neizmjerne želje za slobodom u svim pravcima. Ja, koji nisam želio preuzeti u odnosu na najbliže ama baš nikakvu žrtvu, misleći da se život može urediti na taj način da čovjek istodobno bude i sretan i usamljen. Ja, Gaius Utius Josefus Križanić, sin Antuna Križanića, profesora grčkoga i latinskog jezika, promatram svoj tako uređeni život kako se iz dana u dan do u sitnice izobličuje, kako sve više sliči na kaznene zadatke u kojima učenik mora

<sup>23</sup> Blanchot, Maurice 1981, *The Gaze of Orpheus*, ur. P. Adams Sitney, prev. Lydia Davis, Barrytown, N.Y.: Station Hill, p. 75. Navod u Shaviru, Steven 2006, *The Cinematic Body*, University of Minnesota Press, str. 47.

<sup>24</sup> Martinac, 2001: 95.

<sup>25</sup> “U duhu termostatičkog razumijevanja kulturalnog odmaka Marshalla McLuhana, nudim haptičku kritiku kao način zagrijavanja naše kulturalne tendencije da zauzmemo odmak.” Marks, Laura U. u *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002), str. xiii

<sup>26</sup> Kratka, ali zagonetna bilješka u knjizi o 100 godina hrvatskog filma navodi samo da u *Kući na pijesku* prijatelj otkriva razloge za samoubojstvo svojeg prijatelja.



deset puta i stotinu puta ili češće napisati istu, već i zbog samog svog ponavljanja besmisleni rečenici, s tim što se kod mene radi o kazni koja propisuje onoliko puta koliko mi vrijeme dozvoli i o rečenici koja glasi: Ništa se ne gradi na stijeni, sve na pijesku, ali moramo graditi kao da je pijesak stijena.”

Pred kraj akustično-literarne ispovijesti, zvuk zvonca na ulaznim vratima. Jakov silazi u prizemlje kuće, do ulaznih vrata, čujemo glas izvan kadra: “Josip Križanić?” “Da”, odgovori Jakov. Tijekom te brze zamjene identiteta (i postajanja glavnim likom), usred prepoznavanja i poistovjećenja, Josipov glas s kazete utišan je do nerazumljivosti, a posve se zaustavlja s Jakovljevim povratkom na potkrovlje. Jakov zamijeni Josipovu vrpcu kazetom koju je donio poštar. Nematerijalni dječji glas s audiokazete, (ondašnje) suvremene varijante zakašnjele *dee ex machine*, kaže mu: “Dragom tati za pedeseti rođendan, Katarina.”

Fantazmatski vremenski stroj Martinčeva filma povezuje klaustrofobičnu arhitekturu grada i kuće mentalnim relacijama. Martinčevi su likovi obrazovani, nedjelatni, emotivni, usamljeni i nepokretni; sekvenca jedrenja, doslovno, povezuje pet usamljenika s pet jedrilica na pučini. Njegov izgubljeni čovjek gasi svjetlo i nestaje izvan kadra. “U toj je čaroliji lebdio kad ga je zbrisao hitac.”<sup>27</sup>

U pustinji izvan kadra nestaju i Antonionijevi likovi, u bliskom spletu “krhkosti osjećaja”, egzistencijalizma i metafizike. Martinčev film o otuđenju je i film o ljubavi, u njegovu kruženju prolaznog i vječnog, zemaljskog i onostranog, ljubav je tvar od pijeska. Josip je u svom automatizmu neoromantičar, neprilagođen, izvan svijeta poput likova koje tumače Monica Vitti i Richard Harris u *Crvenoj pustinji*. Trebao se vratiti kući brodom. Ali, Martinac nije napravio film mediteranskog neorealizma (ili siromaštva) duše. Evocirajući mit, pa i mit “vječnog vraćanja”, tematizirajući temeljne osjećaje straha, tjeskobe, sa središnjim motivom *Doppelgängera*, raslojenog lika, slike i svijeta, Martinac stvara film mediteranskog ekspresionizma duše, tako da: “predmetni svijet ostavlja realnim i svakidašnjim ne mijenjajući ga ni u najmanjem detalju, ali nadnoseći nad njega sjenku velike tajne, koja se rađa iz najdubljih čovjekovih ponora.” Tome pridonosi i veza s kafkijanskim nestvarnim kao stvarnim, te pitanja političnosti: smrt kao posljednja mogućnost otpora. Ili, bez otpora: “Sve je u Kafki: ‘Ko pseto, reče on, kao da će ga sramota nadživjeti.’”<sup>28</sup>

Martinac je u svojoj monografiji napisao da bi u *Dnevniku* kao jedini lik, Jakov, trebao biti Gian-Maria Volontè (lice političkog filma), koji je trebao biti Josip u *Kući na pijesku*, ali se snimanje nije moglo odgoditi na šest mjeseci.<sup>29</sup> Napisao je i da film *Lice* (dvadeset pet godina ranije) nije pristao skratiti sa 14 minuta i 13 fotograma na televizijsku normu od 14 minuta.<sup>30</sup> Kakve su posljedice te prilagodbe “profesionalizmu”, proizšle iz žudnje za većom kreativnom slobodom, ne možemo znati. Film je dobio drukčiji lik emotivnog stranca, suspregnute gestualnosti, lice očajnika, pobunjenog “mrtvog čovjeka”; izbor je potvrdio ekspresionističko nagnuće filma.

Razmišljam o Martinčevom mutacijskom “zaljepku velikog kinestetičkog naboja”, *Kući na pijesku* i *Misi za Dakota Sioux* američkog liričara Brucea Bailliea. Spojio ih je sam Martinac, u posveti drugog natpisa *Kuće*. Njihove filmske oči dodiruju željezni otpad kroz automobilska stakla i bljeskaju u odrazu lebdećeg retrovizora. “Duša” *Mise za Dakota Sioux* skladana je u trapističkom samostanu Vina. Baillie je svoj film posvetio religioznim ljudima koje je uništila civilizacija koja je razvila misu:<sup>31</sup>

*Nema šanse za moj život majko  
Možeš mirno žalovati*

Bailliev anonimac umire usred grada s dlanovima na pločniku, a Martinčev Josip K. u “krugu” kuće ispred slike dodira.

27 Borges, Jorge Luis, 1985, *čekanje*, str. 77, prijevod Milivoj Telečan, u *Sabrana djela 1923.-1982, Aleph i druga istraživanja*, Zagreb: Grafički zavod Hrvatske.

28 Martinac, 2001: 93.

29 Martinac, 2001: 93.

30 Martinac, 2001: 71.

31 Prvi natpis u filmu Brucea Bailliea *Mass for the Dakota Sioux* (1963-64, 20 min), citat Bika Koji Sjedi, poglavice Hunkpapa Sioux (Glava kruga).



Ivan Martinac, *Kuća na pijesku / The house on the sand*, 1984/85.

# Film by Ivan Martinac: Tactility in Splices

Tanja Vrvilo

Translated from the Croatian by Marina Miladinov

- 1 Martin Mazanee, ed., *Peter Kubelka*, "Interview II (Filmography)", transl. by Tereza Chocholova (Edice PAF: 2008), p. 103.

*The splice. This is cinema. Out of the splice the cinematographic articulation is born. Cinema does not hide its genesis. You can look at the filmstrip and the splice will tell you how the film came into being. It is not hidden. The splice is like a wound, it's a creative principle... The power of cinema is achieved with the splice.*<sup>1</sup>

810

SCENE: Ivana is drawing a circle, explaining that she doesn't know how to write.

SHOT: Detail

ANGLE: High

MOVEMENT: None

LENGTH: 2 seconds and 10 images

- 2 Carl Theodor Dreyer, *Stradanje Ivane Orleanske* [Passion of Joan of Arc], ed. by Ivan Martinac and Svemir Pavić (Split: Filmska biblioteka Elipse, 1980), p. 4, photogram 810.

*With his film "The Passion of Joan of Arc", Dreyer turned a decisive page in his creative work. There, he has exposed the entire sphere of a human being dominated by instinct, desire, the subconscious, faith, morals, mysticism, metaphysics, sensuality, death. In a single ingenious gesture, he has demolished the high edifice of German expressionism, which sought to suggest inner experience through external stylization. Dreyer did the opposite, and more efficiently, by leaving the material world as real and quotidian, without changing its slightest detail, yet covering it with a shadow of great mystery, born out of the deepest abysses of mankind.*<sup>2</sup>

## Everything or Nothing

- 3 Ivan Martinac, *Martinac: 41 godina filmskog stvaralaštva, 1960.-2001.* [Martinac: 41 years of his cinematic oeuvre] (Split: 2001), p. 96.

*Intensity montage is my expression, which I used for twenty years at my courses at the Kino club, visually expressing it as a cinematic "cardiogram". Three expressions have been essential for me in explaining the editing structure in cinema as a whole – intensity montage, the cinematic "cardiogram", and the "heat" of the frame.*<sup>3</sup>

- 4 Gilles Deleuze, *Cold and Heat*, in: Gilles Deleuze and Michel Foucault, *Gérard Fromanger Photogenic Painting* (London: Black Dog Publishing, 1999), p. 74; In Penny, Edmund F, 1991, *The Fact on File Dictionary of Film and Broadcast Terms*: "Splicers are often classified as hot and cold, according to whether heat is applied to the film joint to hasten the drying of the liquid cement."; NY: Maple Vail Book Manufacturing Group, p. 199.

- 5 Ivan Martinac, *op.cit.* (as in n. 3), p. 96.

- 6 Ivan Martinac, *op.cit.* (as in n. 3), p. 94.

The cinematic images of Ivan Martinac pulsate in various combinations of animate and inanimate, external and internal, visible and invisible, frozen scenes of life, and the indeterminacy of the material world, fixated in layers of static and moving images as face-back of the head, image-blank: "the perpetual inversions of 'hot' and 'cool', in which the hot chills the cold, the cold heats the hot: heating the oven by heaping the snowballs."<sup>4</sup> His contemplations are physical and his exaltations spiritual, with short circuits occurring in splices: "a huge part of the film is in splices, the joints between two frames that remain invisible during the projection. There is more kinaesthetic charge in those joints than in the frames themselves."<sup>5</sup> However, there are also "splices" within the shots and their rhythm intensifies the film's "cardiogram" and its breathing. Martinac's animism gives back an intelligence of the machine to the cinematic organism: "the brain of the film: the length of the shot; the eyes of the film: light; the limbs of the film: shot, angle, camera movements, movements in the frame; and the soul of the film: sound."<sup>6</sup> A cinema of the body, brain, and soul. The most visible organ is the skin of the film, the tape. Now, a dead material or a fetish, the first victim of the "death of cinema," a "debased" word, a historical skin in the archaeology of media.

- 7 The time in the text refers to DVD time, which is 1/25 shorter than the film time.

The year of 1968 (8 mm, b/w, ca. 10:30 min). After an opening title on white surface EVERYTHING OR NOTHING, we see two shots, typical for Martinac, showing everyday life at the seafront, linked with a cut concealed by a passing bus. Slow motion undermines the authenticity of reality, as well as the non-diegetic sound of slowed-down bells. The view of the "fake" hidden camera, obviously fictional and only "materially" documentary, is directed towards the seafront, with people, cars, and buses of various sharpness or vagueness passing, halting, hiding, attracting attention, in the space in-between the foreground and the background. Second intertitle follows (01:40<sup>7</sup>): *INTERLUDIUM*. A counter-image: now the seafront "strikes back" and the camera films some of the typical Martinac's observers in waiting, gazing towards the open sea. A counter-sound: on the soundtrack, Joan Baez is singing of love and death:

*Well when I'm dead and in my coffin,  
With my feet turned toward the sun,  
Come and sit beside me darlin' ...*

The image is no longer slowed down and the camera is no longer static, while the observers are no longer moving – those recognizable men from Martinac's films, often hiding behind sunglasses. The camera is "secretly" filming the backs of their heads, their profiles, details of their eyes, lips, cigarette smoke, sun glowing on their faces, the reflection of what has been seen, namely the first part of the film, in their sunglasses. It is a visual and acoustic any-space-whatever, or at least a space that is void of all clear determinants: a space determined by music. After the intertitle ALL (03:34), there is a series of nine "intershots", elliptically locating the gaze towards the open sea at sunset: the dark sea, the black mountain of Marjan, a boat, the belfry of St Doimo's cathedral, the master's office, silhouettes of people. These images, with the sound overlapping, last until the end of the *East Virginia* ballad. The fourth part (05:17) begins with the intertitle OR, while Cézair Franck's organs

take us into an apartment, perhaps a newspaper office, where several men and women seem to be meeting or working.<sup>8</sup> In the beginning, an exceptionally underexposed room is filmed from another room, through the door, the frame of which creates a black optical mask, while the view is repeatedly obstructed by bodies entering, passing, bowing, or standing in front of the camera. There are several light sources in the room, so appearances in these areas periodically overexpose various parts of the bodies. In the fluid stream of silhouettes, which is edited according to the music, the visible and “burnt” body parts, and “empty” faces, we construct the persons present, among whom we see Martinac, while they are talking, smoking, drinking, and moving within a confined space, as it seems, with the “same” pictures on the walls. Deep in the background, as a stable point, there is a desk covered with newspapers and paper, and a person typewriting ceaselessly. The person’s back and the typewriter are illuminated by a strong stream of light, which the choreography of covering light and the static camera view have turned into a slow-motion flickering, while newspaper headlines and photographs have been turned into mere lines and blots. An intertitle NOTHING (07:39) opens the film’s epilogue. The camera dives into the liquid texture of human and cinematic skin; the blow-up as way of getting closer. There is a string of details, at times so large that they become abstract: a haptic, visually tangible space of the eyes, eyelashes, eyebrows, hair, lips, glasses, skin, fingertips, hands, lips that speak, but remain “deaf” to us. Return to the detail of hands on the typewriter, fingers striking at the keyboard. A cut to a newspaper photograph showing the dead face of Che Guevara, and a shot in which the camera is very closely sliding over his pale, overexposed naked breast, until it is halted by a white blank.

8 The film was shot at Kino club Split.

This paradigmatic film of Martinac’s underground combines a series of innovative techniques and contains traces of principles that permeate his other works in various ways. First of all, the director’s presence is obvious and his intimistic, personal meta-cinematic handwriting has invaded all means of expression; all films by Martinac are about film. The estrangement of reality renders the structure of the film visible, accentuated by the use of intertitles, the absence of speech and ambient sound, and especially by the rhetorical character of music, in this case vocal, which equals “textual”. De-fabulizing and pseudo-documentary filming by the hidden camera method of those who know and those who don’t, in Martinac’s films results in the principle of a found story, in selecting faces from the crowd, being with them, and then returning, reaching the dead point (in this case that point is the photograph of the dead revolutionary, whereas in *I’m mad* it is the empty chairs, in *Life is Beautiful* a wall, in *The House on the Sand* a hovering rear-view mirror, and in *Diocletian* the life cycle on the staircase). Generally, it entails a framed structure, a musical motif of ritornello or rondo (which is also the title of a short film from 1962), a cyclical form: it is always about a circle. *Everything or Nothing* is enclosed within two opposite enlargements, two types of cinematic “penetration”, and a seemingly slower flow of time: the slow motion of the crowd and the collage of details in the epilogue. Both methods are depersonalized and supraindividual, and so is the insistence on the backs of people’s heads and the avoidance of gazes, which is present in almost all of Martinac’s films. In *Life is Beautiful*, for example, the camera at first observes a segment of the world through a door that is slightly open, and then enters that world, situating itself behind a woman and a man (Dunja Adam, Lordan Zafranović), filming the backs of their heads in shot-countershot, rather than their faces. The camera is sometimes controllingly static, at other times manually ecstatic, catching two types of gestures: on the one hand, a similar *gestus* of a closed community that knows it is being filmed, which is comprised of individual aesthetic gestures, postures of bodies in waiting, the before and the after of an event; on the other hand, it is the gestures of people literally “caught” in action, who are unaware of being filmed, the *gestus* of the environment. Images of still life produce still time, and Martinac’s films abound in images of aggressive temporality and contemplation. In *Everything or Nothing*, such descriptive shots, resembling Ozu’s “intershots”, combine into an autonomous sequence called EVERYTHING. Typical time-images are the scenes of a carousel with tied boats and bicycles, turning around in the *A Sombre Day*, or the sailing scene in *The House on the Sand*; sometimes it can be the entire film, such as *Atelier Diocletian*. Exciting passages, shock-cuts, sudden changes of rhythm – all of these are linked, on the level of structure, by audio-visual seriality: doubling, multiplication, juxtaposition, returning of the same that is always different. Martinac’s spirals are all-encompassing, comprising layers of the transient and the “enduring”, the sand and the rocks, the existential and the metaphysical: they operate “from bottom to top.”

Martinac’s “handmade” films were created simultaneously with the global modernist tendencies of narrative and non-narrative film, together with the variously named currents of neo-avant-garde and experimental film, from the metric/structural to metaphorical and lyrical. The secret predecessors of his cinematic metaphysics are hidden in the theories of visualism and miraculism of the historical avant-garde and there is also a visible link with the films of state, the suppressed narration in which “man is a thing that sees and a thing that is seen” as in films-by Dreyer, Ozu, Bresson, Antonioni, Resnais, Kiarostami.<sup>9</sup> They are especially close to the cinematic feeling of directors of American underground and that is the name given by Martinac (who considered the *Shadows* of John Cassavetes from 1959-61 and *The Connection* by Shirley Clarke from 1961 as the earliest examples of pure underground) to the prevailing state of alienation, an absence of desire to reach something.<sup>10</sup> In Martinac’s films, desire is revealed as the joy of producing ‘pure’ cinema. In the scene showing the “underground” activity in the apartment in *Everything or Nothing*, in the vein of Philippe Garrel,

9 As alternative to “film of state” Nicole Brenez has suggested to me “les films de l’ablation” – cinema of deleting, erasing, ablation, as “word that Alain Bergala suggested for the modern films that are proceeding by erasing things (narrative, feelings, symbols...)... “Ablation” means: to cut, to suppress, it refers to minimalism, to Bresson, Antonioni, Hanoun... Another translation, more classical and closest to the original, would be “les film exsistentiels”. It refers to Camusa, objectivism, despair”; quotes from e-mail.

10 Ivan Martinac, *op.cit.* (as in n. 3), p. 46.

11 Gilles Deleuze, "Cinema, body and brain, thought," in: *Cinema 2 The Time-Image*, transl. by Hugh Tomlinson and Robert Galeta (University of Minnesota Press, Minneapolis, 1989), p. 200.

in the heat and flickering of images of bodies, music, smoke, darkness, we see the "heart of the film." "These are the categories which give a body".<sup>11</sup> That discovered "everything" or "nothing" in the apartment scene, in gazing towards the open sea, and in the intershots, is reen countered in *The House on the Sand*, in the togetherness of the sailing scene and the solitude of the epilogue, as well as in the intershots of real and/or dream space. Both films were shot by Andrija Pivčević with exceptional sensitivity, and so were most of the other films that were not shot by Martinac himself. The feeling of togetherness without words, which is in his films expressed by the constant appearance of a group of filmmakers-friends, had its origin in the community commonly known as the Split film circle.

## Where Film Comes from, or In front of the Red Wall

The legendary "Split school" – the name indicating a special link between the filmmakers working at Kino club Split – remained, taking into account the minor status of our minor cinematography (in the sense of Deleuze-Guattarian existentialist-aesthetical situation), smaller in impact (with the exception of post-club and post-Prague films by Lordan Zafranović) than its counterparts in Zagreb (initiated in anti-cinema and Genre Experimental Film Festival - GEFF) or Belgrade ("black" and political). Those three spaces of free cinematic research, which was as independent as it could be in those times – the cinema clubs of Zagreb, Split, and Belgrade – had come into existence owing to the broader phenomenon of cultural amateurization in post-war Yugoslavia. This historical and political source of our alternative cinema would become its freedom and its "curse" at the same time, and is today even more interesting to consider regarding the burden of dependence in the so-called independent culture.

Film amateurism had its roots in the very beginnings of cinema and the pioneer research of its first creators, while cinema clubs flourished in the era of historical avant-gardes, the time of the first possible division between the dominant, industrial cinema and cinema as art, declared as the film of artists. Films of the second avant-garde or neo-avant-garde of the 1950s, as well as the "post-avant-gardes" that followed, are usually called "experimental", and that "visionary" type is further divided, endlessly, according to an accentuated formal-thematic criterion. Some of the names had meanwhile become commonplace (such as structural cinema), in which process suggestions and analyses of P. Adams Sitney played a particularly inspiring role, while others originated in permanent technological-material, productional-projectional, formal-aesthetical mutations. In the 1960s, the individualistic approach, created in opposition to dominant cinematography, became known in France as New Wave and "the policy of authors", whereas in the USA it was first called "underground" (by Stan Vanderbeek in 1961, then by Ken Jacobs, and after 1962 universally) and later, more comprehensively and less precisely, "independent cinema". Metaphors and epithets used to describe that "something different", have been numerous. This type of cinema is anti-film, non-film, counter-cinema, pure cinema, absolute, alternative cinema, an accented cinema, foreign, minor, personal, subversive, oppositional, invisible, utopian, extended, visionary, third cinematography, non-commercial, low-budget... Paradoxically, our specific amateur-authorship has been persistently called amateur or non-professional cinema, according to its non-authorial mode of production. And yet, it has also been possible to become a master of that cinema: Ivan Martinac, architect by profession, was proclaimed the master of amateur cinema in 1964.<sup>12</sup>

12 Ivan Martinac, *op.cit.* (as in n. 3), p. 38. Mihovil Pansini, Aleksandar Petković and Marko Babac were declared the first masters of amateur cinema in 1961; Ivan Martinac and Vladimir Petek, in 1984.

13 Ivan Martinac (Split, 1936 – 2005).

As its first DVD edition, Croatian Film Clubs' Association published seven restored shorts by Martinac, the key personality of Kino club Split and a unique author in Croatian cinema.<sup>13</sup> Apart from the film that gave name to the compilation, namely *Monologue on Split*, the selection included films that were stylistically different: *Armageddon or The End*, *The Sombre Day*, *Life is Beautiful, I'm mad*, *Atelier Diocletian*, and *Everything or Nothing*, all made between 1961 and 1968 in Split, after Martinac's return to his "destiny circle" and in the period of exciting turbulences in global cinema. Martinac returned to his hometown after studying architecture in Zagreb and Belgrade (graduated in 1962) and making eleven short films at Kinoklub Belgrade. He made seventy-one shorts and one feature, *The House on the Sand*. Martinac is a poet, he published ten books of poetry and numerous essays, the *Film Notebook* and two "books of the artists". The first was an exceptional film artefact of cinematic studies, a reconstruction of Dreyer's storyboard of *The Passion of Joan of Arc*, with the descriptions of typical photographs for each particular shot, photographed (from the 35-mm print) by Ante Verzotti, while the second is a personal monograph containing Martinac's "theory of the cineaste," an ascetic booklet published in 2001, on the 41<sup>st</sup> anniversary of his first film. These fragments were his *abecedarium*, his pedagogy, notes on his personal understanding of cinema, in which he announced notes "on magic and mysticism in cinema" under the title *Narrow Door*, *Narrow Passage*, as well as his second feature *The Diary*, as continuation of *The House on the Sand*.<sup>14</sup>

14 Ivan Martinac, *op.cit.* (as in n. 3), p. 73.

Martinac was a "total" filmmaker: scriptwriter, often cinematographer, editor, and director of all his films; he also edited films by other filmmakers. He classified his films according to the productional

(manual) 'meter' into shorts and features, as well as those dominated (entirely or partly) by montage or real time. Eminently a montage film, *Monologue on Split* is Martinac's cinematic manifest.

*MONOLOGUE ON SPLIT* (16 mm, b/w, 07:21, 1961-62) is a montage of attractions of music images<sup>15</sup> and building its rhythmical tension on the primordial cinematic attraction of *eros* and *thanatos*, while as a branch of "world melodies", with *Split* as its model, becomes the film bolero of a small Mediterranean town. Martinac is "the man with the camera": he shot the film by himself, with the camera in his hand. *Monologue on Split* begins with his steps, followed by his midday shadow, and ends with the exit from underground darkness into the daylight. The image is literally made as an extension of his body. In the central part of that prosthetic framework, the camera or the "walking eye", moved by the cyclical character of Ravel's *Bolero*, steals the social *gestus* of the town: its beach, square, Martinac's apartment. In the mass of people bathing at Bačvice, Martinac catches with hidden camera "the small": details of the bodies, acts of adjusting the bathing suits, running the fingers through wet hair, bodies moving through the water, skin glistening in the sun, raised arms, the quotidian private-public moments of bodily pleasure: those Kracauer's inherent affinities of the medium towards the unstaged, fortuitous, indeterminate, endless flux of life. Martinac has contrasted these scenes from life with the timeless still life of Lovrinac cemetery, its symbolism of crosses, stone tombs, name inscriptions, and photographs, as well as the stone and architecture that led him through the darkness of "narrow door, narrow passage" and fissures of light into the underground chambers of Diocletian's huge memorial. Spirals of transience and eternity, the earthly and the otherworldly, reduce life to the right measure, according to Martinac. Above the image, there is a hovering, transparent surface of overlapping and juxtaposed forms and materials, an abstract, rhythmical layer of lines and circles, soft and hard, short circuits of hot and cold. Through the cellar door, slightly open, we discover the shadow of the other on the wall, after which the shadow of a hand enters into the detail of the wall to the right and then goes out again, while Martinac's camera-eye touches the folds of the wall with the fingers of the left hand. From the wall, water is bursting out from the living, porous images of the upper world.

Twenty-two years later, in *THE HOUSE ON THE SAND*, his only feature length film (35 mm, colour, 1984-85, 84:46 min or "122,064 visual and temporal photograms"<sup>16</sup>), Josip (Dušan Janićijević) in his first dream enters a dark passage through a narrow door. Alternations of light and darkness, the camera circling around in search of light, remind of the cellar images from *Monologue on Split*. The detail of the wall where the camera halts is moistly red and that self-referential image of Martinac's previous touch will, for Josip, become an anticipation. In his first dream, in front of the red wall, Josip saw the first image of his own death.

## The Second Dream, or The Stella of Gaius Utius

*I'll send to the country my clothed body... For I myself am meanwhile lying in my bed, smoothly covered over with the yellow-brown blanket.*<sup>17</sup>

In the afternoon, in the house, Josip hurriedly takes some pillows and a blanket out of a chest, makes a bed, turns off the light and in the next shot, accompanied by the metal sound of a bell, an unambiguous cinematic signal, he enters into a dream. Several shots of the garden, cypresses, and roof tiles can be related to the scenes from the first dream, but also to the real ambience of the Archaeological Museum, where, two scenes earlier, we saw Josip working. Same as in the first dream, Josip is entering his own "inner being." Now the horizontal, labyrinth-like space becomes more branched and Josip halts before Stella, the 1<sup>st</sup>-century memorial of sailor Gaius Utius, which has been discovered at Salona. Gaius Utius erected Stella for himself, his concubine Claudia Fausta, and his brother Publius Utius. Under their busts, there is a Latin epigram saying: "I have sailed many lands and seas, travelling all over; I returned my debt by laying down to rest in my homeland. Now the stone stands alone, and the name, no trace at all." Under the inscription, there is a relief depicting a ship, which symbolizes the profession of the deceased. Among the three limestone figures, one is totally erased: Gaius Utius has vanished and instead of his bust, there is only a polished niche next to the preserved couple, Claudia Fausta and his brother. Their stone eyes are wide open and their gestures parallel: they both hold their right hand over their chest. A cut on Josip outside, passing his hand over a wide stone fence, leaning on it with his back, staring into the distance. Deep in a subjective shot, the black figure of Laura slowly emerges along the coastline, until she has passed before the camera. A cut to Stella: we see the brother, Claudia Fausta, and the niche. The camera slides slowly over the stone faces, from the brother's face to that of Claudia Fausta, and in the next shot from the back of Laura's head to that of Josip, then to boats at sea, until two of them have sailed entirely out of the frame, while the third holds onto a buoy from the space outside of the frame. The "blind field" is pulling on the buoy by the rope and through that "wire" we hear the telephone ringing. Unexpectedly, we see Josip, wearing the same clothes, at the Archaeological Museum; we follow him through the town, through a stone passage with arcades leading towards Mirjana. We are guided into the passage by a Spanish musical theme and out of it by an intershot of sunshine bursting through the treetops and shots of the stone house with roof

15 Adrian Martin has defined music-film as film driven by its music: "where musical scores or collages very theatrically seem to direct, dictate or suggest the rhythms of montage or *mise en scène*...", or "ballad films where a song soundtrack becomes the essential narration..." From: "Musical Mutations: Before, Beyond and Against Hollywood: 2000-2002," in: *Movie Mutations: The Changing Face of World Cinephilia*, ed. by Jonathan Rosenbaum and Adrian Martin (British Film Institute, 2003), p. 98.

16 Ivan Martinac, *op.cit.* (as in n. 3), p. 95.

17 Franz Kafka, "Wedding Preparations in the Country," in: *Franz Kafka: The Complete Stories*, ed. by Nahum N. Glatzer (New York: Schocken, 1971), pp. 55-56, cited by Gilles Deleuze in *Essays Critical and Clinical* (London: Verso, 1998), p. 130.

tiles. They are reminiscent of the initial dream landscape, even though the Spanish theme keeps playing.

The sequence with Stella is a separate poetic unit, linked by living and stone hands, by stone faces and living heads shown from behind, as well as the halted boat as the film's leitmotiv. The entire film displays elusive "dream-work", everything is happening in consciousness, moreover, in the consciousness of a "sleeper" or a somnambulist, entirely outside of the world. Besides, Martinac is not changing the outside world, or at least he is changing all layers of existence equally. His cinematic narrative is evolving towards its tragic end, seemingly chronologically, but it's uncertain how much time actually passed that AUTUMN, WINTER, as the intertitle announced. In fact, we do not even know what was actually happening outside of Josip's mind or even outside of the house. The signals are intentionally vague, both in Josip's clothing and in the sound; image and sound are constantly overlapping, so we become cautious after the first "deception". Apparently, Josip, as the focalizer of that state of consciousness in existential crisis, is being controlled by "central intelligence", the omniscient author. And as for the mysterious Stella, in his last confession in the film's epilogue, Josip will present himself as Gaius Utius, while in 2001, Martinac will dedicate his monograph, among others, to Gaius Utius and his lover Claudia Fausta. The film is intimistic, monological, autobiographical, and self-referential: it is a film told in first person singular, in free indirect speech, with the author as one of its protagonists, while we observe different characters in different realities. That (non)presence is explicit in *I'm mad*, where the "I" from the title is built up by Martinac's camera movements and montage, rather than the immobile body of the lonesome observer whose eyes we cannot see, since he is turned towards the open sea (the actor-medium is filmmaker Ranko Kursar). Sitney has considered this procedure to be the basic feature of lyrical film, thus establishing a distinct form within avant-garde/experimental cinema: "*The lyrical film postulates the film-maker behind the camera as the first-person protagonist of the film. The images of the film are what he sees, filmed in such a way that we never forget his presence and we know how he is reacting to his vision. In the lyrical form there is no longer a hero; instead the screen is filled with movement, and that movement, both of camera and the editing, reverberates with the idea of a person looking. As viewers we see this mediator's intense experience of seeing.*"<sup>18</sup>

18 P. Adams Sitney, *Visionary Film, The American Avant-Garde, 1943-2000* (New York: Oxford University Press, 2002), p. 160.

The frequent motif of image doubling, an image within the image, which is even tripled in *The House on the Sand*, also appears in *Everything or Nothing* and *Atelier Diocletian*, whereas the third image in *ARMAGEDDON OR THE END* (8 mm, b/w, ca. 11 min, 1964) is a mental image in the reconstruction of the end of love between Her and Him (Dunja Adam and Martin Crvelin). There is an exchange of their "stop-photographs", movements frozen in detail, in close-ups and medium shots with black blanks. The intermediality of the second image causes a mysterious and crucial disruption, arresting or slowing down time, which will evolve in various ways in Martinac's films, mostly as a moment of consciousness. In several, ever closer medium shots, we can see Her sitting and holding a framed picture in her hands. Eventually, the frame of the picture becomes a frame of the shot: a Biblical motif, the stable, and we recognize the silhouettes of iconographic figures; in the centre, there is baby Jesus, white and glistening, strangely wrapped. After a shot of the picture, the film shortly livens up, but its images, now moving, are still being repeatedly interrupted by black blanks. The music also changes: an instrumental (Count Basie) is supplemented by Ray Charles singing, while the music-loop, as a mantra and the only sound, verbalizes the film's narrative:

*I'm under your spell  
Just like a man in a trance  
Please unchain my heart let me go my way ...*

He is alone at his desk, playing cards, drinking, smoking; She is powdering her face, the camera is fixed on his fingers and lips, her fingers and eyes, their skin. She is slowly approaching his desk, carrying the picture (this is when we first see that they are actually very close to each other, in the same room), sits down, and places the picture of baby Jesus on the desk, turned face-down. *Armageddon* now goes back to the exchange of static images and black blanks (08:49): retrospection closes the film, casting Her and Him into the past, into memory, we have seen these images already. The last frame is her close-up, with the light slowly coming in and expanding until it has completely burnt down the tape and her face.

Martinac's characters always gaze at something else, hiding their eyes, depriving us of them, postponing their gaze, while the camera is often fixed and that "fixation", along with the zooming and panning, simulates a hidden or surveillance camera. In *The House on the Sand*, the camera in the house is located at only two places, one at the ground floor and another in the attic, where it uses zooming and panning in order to control Josip and his objects. It is waiting on its position even before Josip has entered the house, remaining in the room after he has left, reminding us of Ozu's figure of voyeurism. Or Robbe-Grillet's "school of the gaze." A particularly troubled scene is that in which Josip, who has gone to bed, suddenly gets up and closes the door to that look "before its very eyes." The camera then zooms to the door and stares at the yellow light of Josip's lamp,



coming through opaque glass. By a cut, Martinac enters the room to close-up of Josip face lying motionless on the pillow, until Josip raises his hand and turns off the light (to that gaze).

In Martinac's "kino-eye", gazes are reflected in each other, anything can look and anything can return that look. A parked car catches the eye of the camera in its external rear-view mirror and during the ride, that counter-view is returned by the inner rear-view mirror and the windscreen. In the first shot, which shows Josip coming home, Martinac introduces that blind gaze of the mirror. Passing by a car on his way towards the house, Josip exits the frame, while the empty reflection of the rear-view mirror glistens behind him. Hidden, empty, "burnt" or vanished faces crystallized in empty mirrors. "The mirror that reflects nothing is an archetypal fear of man, even more appalling when used in place of a face..."<sup>19</sup> The procedure is vaguely related to Josip, he is "taking it with himself" to the hospital and the museum, and there is an equally mysterious coincidence between the two immobilities: the gaze of Jakov's house and the character of Mirjana.

During the entire film, Josip is both looking and not looking, his eyes being "wide shut." The only exchange of looks takes place in the tram, between Josip and his daughter Katarina. But could it be a dream as well? Probably not, judging from the ambience sound. Nevertheless, some doubt is brought in by the inserted vision of Laura, who is also deprived of a look, as a break in the only returned look in the film. Moreover, Josip's sentence from the audio-tape, about the narrow street that he keeps dreaming of, which leaves an "unpleasant impression that there is barely space for two persons walking next to each other, these two persons mostly being my daughter Katarina and her mother Laura". Besides, Josip's real or dreamed journey begins with a splice of his medium close shot and the probably real, although entirely fantastic, and perhaps the most beautiful scene in *The House on the Sand*: the image-music of the sailing scene (evoking Martinac's observers turned towards the sea and the motif of boats from his short films), when the "black captain" turns towards the open sea, and is intensified by a cut to the photograph of a girl, which we have seen many times on the wall above Josip's bed. The eye of the camera slides from the photograph to the lamp and then to Josip's face on the pillow, his hand over his eyes, after which another cut takes us to the train ride towards Zagreb, with a moving landscape filmed through the window, whereby the sailing music remains there for quite a while, coming back even in Zagreb. Apparently, Josip is sleeping, but it may also be something else, since Ivan was in the same position, with his hand over his eyes, when Josip visited him at the hospital.

## The Sense of Fear and Fearing Emotions<sup>20</sup>

*Once again - I walk on, once again down the corridors through these halls, these galleries, in this structure of another century...<sup>21</sup>*

The climax of the film – the sequence on guilt, preceded by exposition and intersection, and solved by the epilogue – begins in *The House on the Sand* with an inscription: *Where evening comes from*. After five jump cuts of ever-closer shots of the belfry clock at night, we enter the empty ground floor of the house, where the camera, same as before, is already waiting for Josip. We hear someone unlocking the front door and see Josip entering. For the first time, he is wearing a solemn dark suit and a white shirt with a tie. He has locked the door. The camera zooms towards him, to a medium close shot, while he, shown in profile, slowly lowers his head while the clock chimes eleven, then raises it suddenly, staring "through" the closed door. A cut accompanied by intense music takes us to a night shot, outside, where Josip is wearing different clothes and climbing a stone staircase with his back rounded. We are entering the familiar space of a dream or a vision. The oniric atmosphere is enhanced by the musical theme of the dream and the dark passage with arcades (resembling the passage from the first, day dream), leading to Mirjana. A sudden high angle reveals a ceremony at the round table: Josip, Jakov, Mirjana, and three men (from the sailing scene) are eating fish and drinking wine. After that establishing shot, filmed from the same position, we see a medium close shot of Josip eating fish (resembling the twice-seen scene at the restaurant), followed by four shots in which the four persons at the table are filmed from the same place: the back of Jakov's head in a close-up, Luka and Ivan in a medium close shot, Mirjana's profile in a close-up and then Ivan's. They are slowly eating, in silence, not looking at each other. In the next shot, the camera changes its position: Jakov, his profile in a medium close shot, is now eating fish and drinking wine more vigorously. A cut to a medium close shot of Mirjana drinking wine; beside her, we see a part of Josip's hand, after which he moves away, apparently having left the table. A cut to Marko's profile. The camera is now facing Mirjana, who is seen in a wider shot and then covered by Josip passing before the camera. The back of Ivan's head and then a cut to a medium close shot of Mirjana. Then the camera jumps over the axis, showing Mirjana in a wider shot from the back, in a wheelchair, Josip's empty chair beside her. Another jump: a cut to a close-up of Mirjana. She raises her eyes for the first time and looks into the direction of the camera and of Josip's exit. Unexpectedly, her subjective sequence shot becomes the static observing point of the camera in the Josip's attic: in the depths of the familiar room, there is Rembrandt's *Jewish Bride*, with a desk and a lamp to the left, and an open balcony door to the right. We hear the sound of steps, Josip appears in the narrow

19 Amos Vogel on Maya Deren's *Meshes of The Afternoon* (1943) and Peter Kubelka's *Mosaik im Vertrauen* (1955): "Mystery and alienation: there is reality, yet the effect is abstract, strangely sad. Most astonishing is the reflecting circle that supplants the face; it creates a second level of visual and psychological reality; specific, not mythological as in *Meshes of The Afternoon*." Amos Vogel, *Film as a Subversive Art* (C.T.EDITIONS, 2005), p.78.

20 A verse from *Molitva* [Prayer], a poem by Ivan Martinac from the book *Ulazak u Jeruzalem* [Entering Jerusalem], 1992.

21 A fragment of voice-over or *acousmètre* (voiceless-bodiless schizophrasia) in: *L'année dernière à Marienbad* (1961) by Alain Resnais, written by Alain Robbe-Grillet Resnais Marienbad, cited by D.N. Rodowick, *Time Machine* (Duke University Press, 1997), p.102; See Robbe-Grillet, Alain, 2004, Zagreb, *Prošle godine u Marienbadu*, Ceres, trans. Gordana V. Popović, p. 20.

framework of the balcony door, wearing the dark suit from the beginning of the sequence, walks on the balcony, then suddenly enters the room, and walks towards the camera. We see his face (image-death?), then he exits into the "blind field" on the left side of the frame and from there he turns off the light (for the last time). The camera slowly zooms towards the *Jewish Bride* and that familiar, but now deeply red "entry into the picture" is now Josip's, until the frame of the picture has become the frame for the shot. We hear the sound of loading the gun. The camera is "fixed" on the male and female hands over the chest, which now seems the chest of a woman rather than a child. A shot and a blank.

This sequence lasts for 6:16 minutes and its only "speech" is the text of the initial inscription. However, some of its parts have already been seen throughout the film, as a series of separate, repetitive and varying riddles or anticipations. The entire film is based on numerous overlapping motifs and several leitmotifs, introducing into the film's exposition the key modus of doubling: the motif of a doppelganger. The protagonist of the introductory sequence at the airport is Jakov Kostelac (Branko Đurić), and when he is joined by Josip Križanić, they seem like brothers. Josip is an archaeologist, Jakov a judge. Jakov is also the only (present) character in the epilogue, where he takes over Josip's house and identity, thus becoming the main, "frame" character, like a narrator. However, Jakov is not the narrator, while the central part of the story, regardless of its oniric temporality linked to Josip's state of consciousness, is not retrospection. The central consciousness of the film is noticeably Martinac, who planned to continue *The House on the Sand* in his *Diary*, with Jakov as the main (and only) character (but with a different actor), since "both of them are actually Kafka's Josef K,"<sup>22</sup> whereas the outside viewpoint is realized, among other things, through the choreography of the mechanic eye of the camera and the elliptic montage that makes various times simultaneous.

22 Ivan Martinac, *op.cit.* (as in n. 3), p. 95.

The exposition, or the introductory part of the frame story, up to the moment of Jakov's arrival, offers at least two different false clues: the first being the aforementioned possibility of Josip being the central consciousness of the film, and the second the supposition that the film will follow him unnoticed. Namely, in Martinac's short films, images create an instant physical, mental, and existential tension, but the airport scene evokes the initial tension of a thriller, of Melville's *film noir*, suspense that is closer to a detective film than to a film of state; there is nothing to presume a strict camera, that it will be abruptly provoked by Josip's character. For the start, in the waiting scene, we can "normally" see Jakov's face and his entire figure. He is looking around, walking, smoking, his everyday *gestus* in waiting does not attract any special attention, and neither does his soundless body: after all, he is alone and doesn't speak. However, with Josip's arrival, the camera "backs off": from the deep, in the long shot of the airport building, two similar figures begin to differentiate, slowly approaching, and in one of them we recognize Jakov; they enter a car, Jakov taking a seat in the front and Josip in the back, where the camera will also be placed. Josip transposes us from the vast (exterior) space of the airport into the tight (interior) space of the car. While driving towards his house, we are looking either at the back of Jakov's head in front of us or a dry, industrial landscape passing by laterally. Martinac is hiding Josip's face. From the few sentences spoken, we discover that he has come back from archaeological excavations in Spain, that he has sent a record with Spanish music to Mirjana and that Jakov has left some bread and two yoghurts for him at the house. In the image, the source of the voice is the back of Jakov's head, while Josip's voice is bodiless. We can also hear a bodiless voice from the radio, discussing the garbage problem in Split and the need of a recycling centre.

Silence and hidden speakers will be recurring motifs in the film, to such an extent that it will become a "compulsive" method, something like Kiarostami's permutation of not showing. The characters are silent and when they speak, we cannot see their faces. During the several short or futile telephone calls, speakers have their backs turned towards us, while in the few words exchanged with unknown persons, which we can hear and "see" from the depths of the frame, Katarina's message is bodiless (voice and music from an audio-tape), and so is Josip's "posthumous voice of a living author" his only longer confession (audio-taped diary). That unstitched or unglued quality of voice with respect to the edges of the frame results in an impression of the mind being separated from the person. The interior is represented by the exterior, an invisible segment, a "blind field", a black hole, a voice, who knows whose, from nowhere. Martinac has spliced them apart.

Rhetorically, the most powerful is Mirjana's gaze. In the first scene in which Josip approaches her (the aforementioned continuation of the Stella sequence), we see her in a wider shot, from the back, in the wheelchair, with a gramophone to her right: a fusion of her immobile body and the two "means of movement." Besides, in the frame, she is facing an empty chair. Josip approaches her from the back, kisses her hair, places red roses into her lap, and sits down on that chair, but by doing that, he is "falling out" of the frame, into nothing. What follows is a wider shot of Mirjana, from the front, with the roses, her eyes closed and her hands clasped as if praying – which resembles Josip's gesture at the restaurant, before lunch. For a moment, the fingers of her hand move automatically, as the only reaction to Josip's touch and the touch of roses. A touch in the void, nowhere. And that

or another empty chair of Josip's we will see again next to Mirjana, in the vision of the ritual, which is perhaps a (self-)sacrificial one.

Mirjana's gaze leads us to the climax, or the catastrophe, of the film. It is the gaze of Orpheus. It was seen by Josip (and us) in his vision. That gaze penetrates the *Jewish Bride* and makes Josip vanish before the picture. On that spot, on the floor in front of the picture, Jakov will discover a chilling white circle in the film's epilogue, a white of the eye with a red stain. Josip has been "entering" that picture before, after his encounter with Katarina in Zagreb, or in the dream thereof. The frame is shot from the same position as the suicide scene. We see Josip at his desk, telephoning to someone in vain, apparently Katarina or Laura. Filmed from the side, he looks for the first time at the picture, which is deep within the frame and in its centre: the camera zooms towards Rembrandt's embrace of a man and a woman-child. Their hands meet on her chest, the man's hand reminding of Josip while he was holding Katarina in the tram. After several shots of faces and hands, we see a detail of the red dress and a larger detail of red-grained quality. The red texture brings the film back to that red grain of the moist wall from the first dream, preceded by the passage through a dark corridor, the arcades, and the circular movement of the camera searching for light.

The portrait of a man and a woman (perhaps father and daughter before the daughter's wedding, judging from the title), and their hands, is reflected in the (remaining) couple and their hands on the *Stella of Gaius Utius* at the Archaeological Museum. It is paramnesia: Josip has seen the true images of his own death. Two of Martinac's shorts from 1966 (belonging to a small series on death) are entitled *I Have Dreamt of Death* and *I Am Looking at Death, Death Looks at Me*. By evolving forward, the film is turning backwards, its reel filling up by unwinding. Motifs of the circle, the whirl, the scroll, the spiral, and the labyrinth overlap in the rewinding and final unwinding of the tape.

## REVIEW, or Whatever Happens to Someone, Happens to Everyone

*But what happens when what you see, even though from a distance, seems to touch you with a grasping contact, when the matter of seeing is a sort of touch, when seeing is a contact at a distance? What happens when what is seen imposes itself on your gaze, as though the gaze had been seized, touched, put in contact with appearance?*<sup>23</sup>

The sensations of touch, smell, and taste belong to the cinematic "differences" and cinema steals them off by means of synaesthesia. "In *The House*, there is almost no 'touch'. There is a small one, to be sure, when Križanić brings flowers to Jakov's sister Mirjana, but these are only two shots,"<sup>24</sup> as Martinac said. But Martinac's films are tactile. Series of shock-joints, fixations, penetrations into the picture – create an intense and fragmentary space of tangible visibility.<sup>25</sup> *The House on the Sand* builds a pulsating tactile space through the ritual of switching the light on and off: the choreography of touch-light. This repetitive, banal gesture turns the house into the space of living or not-living: while moving through space, Josip switches the light on and off, momentarily alternating light and darkness, guiding us with his touch. His last act of switching the light off brings a touch of darkness before the gunshot. Josip's gesture lives after his death, when Jakov enters the house after his friend's suicide and appropriates his gestures, unaware and inevitably, touching the same switches. Later on, in the final sequence of driving through the town, he is also repeating Josip's nervous honking: "Whatever happens to someone, happens to everyone" – that is a fragment of the inscription introducing us to that last part of the film. Jakov comes to Josip's mini-studio and presses the key. We hear Josip's voice, bodiless: "Since I returned from Ampurias, almost every night I dream of a narrow street..." A detail of the mini-studio: *REVIEW*. Jakov slowly presses the key and rewinds Josip's voice back to the start. This acoustic legacy, a page from his lyrical diary, reveals and conceals things at the same time. Did Josip record it for Jakov, Laura, Katarina, or himself, or is it Martinac's retrospection of a 'dead man' in various presents?<sup>26</sup> The audio-tape is unwinding throughout the a sequence shot in which the camera, from its position in the attic, completes its fifteen-minute choreography of appropriating Josip's movements while he is walking about restlessly, getting in and out of the frame, smokes, and listens:

"(...) Night after night, I dream of that narrow street, sometimes covered by snow, at other times bathed in rain that tears off pieces of plaster, or on the summer afternoons, with the roadway exuding; and once, which I also find rather strange, there was a rust-coloured horse, red like fire, and he rose on his hind legs powerfully, provoking several sparkles out of stone, and then he trotted off, neither fast nor slow. What does that mean? Is it a warning that one should accept the game that has always been played between the wise and the mad, or that one should at least behave as if one accepted it? Is that the sum of all experiences and emotions, among which none is especially exciting, or a reproach for the lack of courage? To be honest,

23 Maurice Blanchot, *The Gaze of Orpheus*, ed. by P. Adams Sitney, trans. by Lydia Davis (Barrytown, NY: Station Hill, 1981), p. 75. Cited by Steven Shaviro, *The Cinematic Body* (University of Minnesota Press, 2006), p. 47.

24 Ivan Martinac, *op.cit.* (as in n. 3), p. 95.

25 "In the spirit of Marshall McLuhan's thermostatic understanding of cultural distance, I offer haptic criticism as a way to warm up our cultural tendency to take a distance." Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002), p. xiii.

26 A short but ambiguous note in a book on 100 years of Croatian cinema merely states that, in *The House on the Sand*, a friend discovers/is discovering the reasons of his friend's suicide.

I don't know, and even if I once had an impression about it, my old habit is not to allow any impressions, even the purest ones, to develop and beneficially spread through my being; on the contrary, I confuse and disperse them through a new impression, which is regularly wrong. I, Gaius Utius, filled with an endless desire for freedom in all directions. I, who never wanted to sacrifice absolutely anything for my beloved ones, thinking that you can arrange life so as to be happy and lonely at the same time. I, Gaius Utius Josefus Križanić, son of Antun Križanić, professor of Greek and Latin, consider my life, thus arranged, as it is getting more and more deformed day after day, as it begins to resemble punitive tasks in which a student must write one and the same sentence dozens and hundreds of times, rendering it senseless in this very act of repetition; but with me, it is a punishment imposed as many times as time will allow, and with a sentence that says: Nothing is built on the rock, everything on the sand, but we must build as if that sand was a rock."

Towards the end of this acoustic-literary confession, we hear the doorbell. Jakov descends to the ground floor, to the door, and a voice is heard from beyond the frame: "Josip Križanić?" "Yes" – Jakov answers. During that quick change of identity (and becoming the main character), in the midst of recognition and identification, Josip's voice from the tape has been silenced beyond comprehensibility, and it stops entirely when Jakov returns to the attic. Jakov exchanges Josip's tape for a cassette that came by post. An immaterial child's voice from the audio-tape, a contemporary version of the belated *dea ex machina*, says: "To my beloved Dad for his fiftieth birthday, Katarina."

The phantasmatic time machine of Martinac's film links the claustrophobic architecture of the town and the house through mental relations. His characters are educated, inactive, emotional, lonely, and immobile; the sailing sequence literally links the five lonely figures with five sailing boats at open sea. His lonely man turns the light off and vanishes beyond the frame. "He was in this act of magic when the blast obliterated him."<sup>27</sup>

27 Jorge Luis Borges, "The Waiting," transl. by James E. Irby, in: *Labyrinths: Selected Stories & Other Writings*, ed. by Donald A. Yates and James E. Irby (New Directions, 1964), p. 165.

It is in the desert beyond the frame that Antonioni's characters also tend to disappear, in a close constellation of "precarious emotions," existentialism, and metaphysics. Martinac's cinema of alienation is also a cinema of love; in its circulation of the transient and the eternal, the earthly and the otherworldly, love is a thing made of sand. In his automatism, Josip is a neo-romanticist, unadjusted, outside of the world, resembling the characters played by Monica Vitti and Richard Harris in *Red Desert*. He was supposed to come home on the ship. However, Martinac was not making a cinema of Mediterranean neo-realism (or poverty) of the soul. By evoking a myth, even the myth of "eternal return", by thematising the basic emotions of fear and anxiety, with the central motif of a *Doppelgänger*, a split personality, a split image, and a split world, Martinac has created a cinema of Mediterranean expressionism of the soul, "by leaving the material world as a real and quotidian, without changing its slightest detail, yet covering it with a shadow of great mystery, born out of the deepest abysses of mankind."

That is intensified through the link with the Kafkaesque unreal as real, as well as the questions of politics: death as the final possibility of resistance. Or, without resistance: "It is all there in Kafka: 'Like a dog! He said, it was as if the shame of it should outlive him.'"<sup>28</sup>

28 Ivan Martinac, *op.cit.* (as in n. 3), p. 93.

In his monograph, Martinac wrote that the only character in the *Diary*, Jakov, should be played by Gian-Maria Volontè (a face of political cinema), who was also supposed to play Josip in *The House on the Sand*, but the filming could not be postponed for six months.<sup>29</sup> He also wrote that he refused to shorten his *Face* (twenty-five years earlier) from 14 minutes and 13 photograms to the television norm of 14 minutes.<sup>30</sup> We do not know what were the consequences of that adjustment to "professionalism", originating from the wish to gain more creative freedom. The film ended with a different figure of emotional stranger, a man of subdued gestures, a face of desperado, a rebellious "dead man"; and the choice confirmed its expressionist slant.

29 *Ibidem*.

30 Ivan Martinac, *op.cit.* (as in n. 3), p. 71.

I am reflecting on Martinac's mutational "splice of great kinaesthetic charge," *The House on the Sand* and the *Mass for the Dakota Sioux* by American lyricist Bruce Baillie. They have been linked by Martinac himself, in the dedication of the second intertitle in *The House*. Their cinematic eyes touch the iron waste through the car windows and glisten in the reflection of the floating rear-view mirror. The "soul" of *Mass for the Dakota Sioux* was composed at the Trappist monastery of Vina. Baillie dedicated his film to a religious people destroyed by a civilisation that had developed the Mass:<sup>31</sup>

*No chance for me to live mother  
You might as well mourn*

31 An opening title of Bruce Baillie's film *Mass for the Dakota Sioux* (1963-64, 20 min), quoting Sitting Bull, Hunkpapa Sioux (Head of the Circle).

Baillie's anonymous character dies in the middle of a town, pressing his palms against the pavement, while Martinac's Josip K. dies in the "circle" of the house, in front of an image of the touch.



Janez Janša, Janez Janša, Mount Triglav on Mount Triglav, 2007, photo: Gaja Repe print, 70 x 106, 70 x 111, 70 x 87,5 cm. Edition issues 3  
Production: Aksioma Coproduction: Maska, Masa In the frame of the project RE:akt! Courtesy: Institute for Contemporary Art, Ljubljana

# Re:akt!

## Stvari koje se događaju dvaput

Domenico Quaranta

S engleskoga prevela Marina Miladinov

Tijekom posljednjih godina termin *reenactment* \* i prakse na koje se odnosi uživaju sve veći uspjeh u umjetničkom kontekstu. S jedne strane, taj uspjeh je posljedica nastupa i uspješnosti nove generacije izvedbenih umjetnika, koji se zanimaju za inscenaciju ključnih predstava iz prošlosti, dok je s druge strane proizašao iz niza događaja, predstava i konferencija koje su pridonijele usmjeravanju pozornosti na tu praksu. Popis istih, iako nepotpun, mogao bi uključivati *A Little Bit of History Repeated* (Berlin, KunstWerke, 2001.), gdje su suvremeni umjetnici inscenirali predstave iz 60-ih i 70-ih godina prošlog stoljeća; *A Short History of Performance* (London, Whitechapel Art Gallery, 2003.), gdje su izvorni umjetnici iznova inscenirali vlastite predstave; *Experience, Memory, Reenactment* (Piet Zwart Institute, Rotterdam, 2004.), niz predavanja i projekcija koje su, između ostaloga, uključivale Roda Dickinsona, Stevea Rushtona i Pierrea Huyghea; *Life, Once More - Forms of Reenactment in Contemporary Art* (Witte de With, Rotterdam, 2005.), niz komada koji su postali dijelom kanona povijesnog *reenactmenta*, od *The Milgram Reenactment* Roda Dickinsona do *Spielberg's List* Omera Fasta; *7 Easy Pieces* (Guggenheim Museum, New York, 2005.), izvanrednu osobnu izložbu Marine Abramović, tijekom koje je umjetnica ponovo postavila sedam predstava, kako vlastitih, tako i drugih umjetnika, nastojeći istodobno ponuditi model za obnovu izvedbi predstava iz prošlosti; kao i nedavnu izložbu *History Will Repeat Itself. Strategies of reenactment in contemporary (media) art and performance* (HMKV, Phoenix Halle, Dortmund, 2007.), koja je dala relativno iscrpan pregled *reenactmenta* nadahnutih prošlim događajima, kako povijesnim, tako i aktualnim.

Unatoč ponešto šturom prikazu za kakav ovdje imamo mjesta, spomenuti događaji otkrivaju neke od ključnih aspekata fenomena *reenactmenta* i pozivaju na promišljanje njegove složenosti. S jedne strane, uspjeh *reenactmenta* čini se uistinu povezanim s paralelnim energičnim povratkom umjetnosti performansa kao žanru koji prakticiraju nove generacije, ali i kao umjetničkoj praksi s vlastitom historizacijom. S druge strane, pojam *reenactmenta* prati dva fenomena koji, barem na prvi pogled, nemaju mnogo toga zajedničkog: ponovnu inscenaciju umjetničkih predstava iz prošlosti i oživljavanja "stvarnih" događaja u izvedbenom obliku – bili oni povezani s poviješću ili s aktualnim zbivanjima, s prošlošću ili sadašnjošću. Oba aspekta zaslužuju pozornost, između ostaloga zbog činjenice da otkrivaju složenost tog fenomena, kao i motive i operativne pristupe koji su okupljeni pod širim pojmom *reenactmenta*.

## Povratak umjetnosti performansa

Rođenje *reenactmenta* u umjetničkom kontekstu smješteno je, kako se čini, na sjecištu dvaju usporednih i samo naizgled sukobljenih procesa: dominacije 'medijaliziranog' (ili posredovanog) doživljaja nad neposrednim doživljajem i ponovnog buđenja umjetnosti performansa.

Masovni mediji (novine, radio i televizija) već odavno su naše glavno sučelje za susret s aktualnim zbivanjima, ali tek su posljednjih godina, s drugim Zaljevskim ratom i 11. rujnom, oni postali glavnom "sudbinom" povijesnih događaja, svjedocima za koje se povijest odigrava i doživljava. Ali nije samo povijest – događaji koji na ovaj ili onaj način pripadaju višem registru naše kolektivne egzistencije – ta koja se uglavnom odvija posredstvom medija: i naši svakodnevni životi danas su sve više "posredovani". Digitalni fotoaparati i videokamere brižljivo dokumentiraju našu svakodnevnicu, puneći naše kompjutere i Internet dosad neviđenom količinom amaterskog medijskog materijala. E-mail, mobiteli, sobe za *chat*, društvene mreže i virtualni svjetovi sredstva su na koja prenosimo sve veći udjel naših društvenih odnosa, a u trodimenzionalnim arenama video igara neki od nas doživljavaju ono što smatramo najboljom verzijom svojih života.

Unatoč tome, umjetnost performansa, koja se etablirala kasnih 60-ih i tijekom 70-ih godina, a zatim je odbačena 80-ih, kada se tržište oporavilo i ponovo su se javili tradicionalniji žanrovi, kako bi bila iznova slabašno lansirana 90-ih, danas proživljava, kako se čini, svoj drugi život. I ta fraza je izrazito prikladna razmotrimo li brojne reinterpretacije povijesnih predstava za koje se čini da su u mikroekonomiji suvremene umjetnosti stekle utjecajnost glazbenih obrada. To doista jest drugi život, ali ne i druga mladost. Današnja umjetnost performansa čini se daleko zrelijom, pomirljivom i razboritijom, kao i manje čistom i radikalnom u usporedbi sa svojom prvom dobi. U ono vrijeme se dokumentiranje predstava na fotografijama i video snimkama, ako nije bilo izričito zabranjeno, događalo na neprimjetan, 'arhivistički' način, a nastali dokumenti bili su otvoreno anti-estetski. Danas, međutim, umjetnost performansa ne postoji bez medijski zasnovane dokumentacije, i to do te mjere da se molba Tina Sehgal da se ne objavljuju slike s njegovih predstava čini prije kao hir zvijezde nego kao neka inovativna pozicija.

Umjetnost performansa nastala je kao praksa protiv establišmenta, radikalno odbacivanje komercijalizacije umjetnosti – koristim svoje tijelo jer je to jedina stvar koju nitko nikada neće moći prodati – a zatim se polako mijenjala, pri čemu su njezini rekviziti postajali fetišnim objektima, a njezina dokumentacija (koju su sada proizvodili profesionalni fotografi i kamermani) postala je i sama nizom djela. Na taj način umjetnost performansa je naposljetku postala štíćenicom sustava spektakla, koji zahtijeva doživljaje, a ne proizvode, događaje, a ne predmete. Ili, kako piše Jennifer Allen:

“U retrospektivi izgleda da je umjetnost performansa – od proširenog filma do happeninga – anticipirala ekonomiju koja nadilazi tradicionalnu materijalnu robu i u kojoj se spektakli, avanture i usluge mogu upakirati i prodati.”

Prema tome, umjetnost performansa ustvari se sporazumjela s medijima, što joj je s jedne strane zajamčilo opstanak tijekom vremena i pomirilo je s tržištem, dok joj je s druge ponudilo nov opseg djelovanja, od prijenosa uživo do uporabe virtualnih platformi u izvedbene svrhe. A to znači da umjetnost performansa više ne uključuje nužno tijelo, kao i da je njezin odnos s medijima sve manje odnos podložnosti, a sve više jednakopravnosti: mediji ne služe samo pukom “dokumentiranju” događaja, nego sudjeluju u njima i postaju njihovim dijelom.

Sve to od središnje je važnosti za pitanje *reenactmenta*, koje je povezano s problemom posredovanja iz više razloga: kao prvo, zato što se rekonstruiranje prošlosti često oslanja na medijsku dokumentaciju umjesto na neposredno znanje, a često i na narativne i fiktivne prikaze<sup>1</sup>; kao drugo, zato što je *raison d'être reenactmenta* često upravo njezina fotografska ili video dokumentacija<sup>2</sup>; i naposljetku zato što *reenactment* ponekad nastaje u sasvim medijaliziranom obliku [3].<sup>3</sup>

## Izvedba, remedijacija, citiranje

Nije lako identificirati put kojim je *reenactment* ušao u povijest umjetnosti performansa. Jedno je sigurno: taj je koncept višeznačan, budući da je povezan s dvjema praksama koje su temeljno različite u pogledu izvora i motivacija: s ponovnom inscenacijom predstava i s reprodukcijom povijesnih događaja.

Prva forma smještena je u potpunosti unutar polja umjetnosti i specifične povijesti izvedbe. Šezdesetih i sedamdesetih godina, kada je nastala umjetnost performansa kao suvremena umjetnička praksa, glavni cilj umjetnika bio je razlučiti ono što oni rade od kazališta. Vito Acconci jednom je rekao: “Mrzili smo riječ ‘predstava’ [...]. Predstava je imala svoje mjesto i to mjesto bilo je po definiciji kazalište, mjesto kamo ste odlazili kao u muzej.”<sup>4</sup> Kazalište je odbačeno kao institucija i također kao kanonska arena reprezentacije u smislu teatralne iluzije, budući da se smatralo neautentičnim. Umjetnost performansa je, s druge strane, bila usmjerena na autentičnost, na ovdje i sada, na ustrajanje. “Bez probe, bez ponavljanja, bez predviđenog kraja” – citiramo li uvjete Marine Abramović.<sup>5</sup> Valja reći da je ona odbila koristiti ili pokazivati rekvizite, kao i pripisivati status umjetničkog djela – status fetiša – dokumentaciji svojih izvedbi, iako je tu dokumentaciju čuvala. Mnogi drugi umjetnici činili su isto, onda kao i sada. Ponavljanje performansa bila je još jedna raširena praksa, a u događajima oko Fluxusa bila je čak dio DNK, budući da su se oni zasnivali na instrukciji, na ponovljivom scenariju. Ali činjenica da se neko pravilo ne poštuje ne sprečava ga u tome da uvjetuje kontekst koji ga je stvorio. Samo kada se to pravilo ukloni iz kanona izvedbe, ponavljanje postaje *reenactmentom*. U karijeri Marine Abramović to se dogodilo kada je raskinula s Ulayom i osjetila potrebu da zauzme odmak prema svome životu i djelima te je otkrila da je najbolji način za to njihova “ponovna inscenacija” na jeziku kazališta, koje je do tada izbjegavala kao kugu. Rezultat je bila *Biografija* (od 2002. nadalje), “šou” u kojemu je konstruirala svoju biografiju koristeći neke od svojih povijesnih izvedbi interpretirane u skladu s jezikom i konvencijama kazališta. Kasnije je postupno odustala od toga da sama glumi te su umjesto nje predstavu inscenirali njezini učenici i suradnici. Sljedeći korak bio je *7 Easy Pieces* (2005.), predstava koja je proizašla iz potrebe i dužnosti, kako objašnjava umjetnica:

“Osjećala sam potrebu ne samo da osobno ponovo doživim neke predstave iz prošlosti, nego i da promislim o načinu na koji se one mogu ponovo izvesti danas, pred publikom koja ih nikada nije vidjela [...]. Nakon trideset godina izvođenja osjećala sam da je moja dužnost prepričati priču o umjetnosti performansa na način koji poštuje prošlost, ali ostavlja i mjesta za reinterpretaciju.”<sup>6</sup>

Prema tome, s jedne strane radilo se o osobnoj želji da se “ponovno dožive” neke od vlastitih i tuđih predstava, dok je s druge strane umjetnica osjećala dužnost da preda te doživljaje povijesti, odvajajući ih istodobno od mistifikacije koja je posljedica loše dokumentacije:

“Zbog nepovoljnih uvjeta dokumentacije umjetnosti performansa, ti zamjenjivi mediji nikada nisu bili u stanju dobro prikazati stvarne predstave. Jedini pravi način dokumentiranja nekog komada umjetnosti performansa jest taj da ga se ponovo izvede.”<sup>7</sup>

Ali osim osobnih motiva Marine Abramović, jasno je da je *reenactment* u umjetnosti performansa moguć samo u kontekstu obnovljene i proširene koncepcije te umjetničke forme. U katalogu putujuće izložbe *No lo llames performance / Don't Call It Performance* (2003.)<sup>8</sup> Paco Barragan navodi osam aspekata za koje vjeruje da karakteriziraju današnju umjetnostperformansa. Neki od njih osobito su relevantni za praksu *reenactmenta*:

- 1 Klasičan primjer je *The Third Memory* (1999.), video instalacija Pierrea Huyghea u kojoj prepad na Chase Manhattan Bank Johna Woytowiczsa u New Yorku u kolovozu 1972. ponovo inscenira isti protagonist, uz neprestane referencije na film o toj priči, *Pasje posljednje* (1975.) Sidneya Lumeta, u kojemu glumi Al Pacino.
- 2 Za to postoje brojni primjeri. Dakako, ako događaji iz prošlosti za nas postoje samo u posredovanom obliku, ne bismo se trebali iznenaditi ako ono što se ponovo inscenira nije stvarni događaj, nego medijski artefakt koji ga prenosi.
- 3 Uzmimo za primjer video igru *Waco Resurrection*, koju je 2004. godine proizveo američki tim c-level (Eddo Stern, Peter Brinson, Brody Condon, Michael Wilson, Mark Allen i Jessica Hutchins). To je klasična igra pucnjave, koja omogućava igraču da najprije neposredno doživi masakr koji je FBI napravio među pripadnicima sekte Branch Davidians, i to u ulozi njihova vođe, Davida Koresha. Zahvaljujući imerzivnoj naravi video igara, svako pojedino igranje ustvari je *reenactmenta* stvarnih događaja, koju lica likova čine osobito realističnom, budući da su rađena prema stvarnim protagonistima događaja, a ugođaju pridonosi i zvuk koji se prenosi kroz slušalice.
- 4 Navod iz: Michael Rush, *New Media in Late 20-th Century Art* (London: Thames & Hudson Ltd, 1999), str. 52.
- 5 Više autora, *Marina Abramović. 7 Easy Pieces*, izložbeni catalog (Milano: Charta, 2007.), str. 15.

6 Isto, str. 10.

7 Isto, str. 11.

8 U organizaciji Audiovizualnog odsjeka, Centro de Arte Reina Sofía Nacional (Madrid). Nakon što je ondje prvi put izvedena 2003., predstava je gostovala u ustanovama Centro Andaluz de Arte Contemporáneo (Sevilja), Centro Párraga (Murcia) i El Museo del Barrio (New York). Vidi: Paco Barragan, *No Lo Llamas Performance, Don't Call It Performance*, El Museo del Barrio, New York, 2004.



“2. Radnja je ‘prenosiva’ karaktera te ju je moguće reproducirati u različitim sredinama i pred različitim publikama. [...] 4. Gubitak hijerarhije: radnja uživo ne cijeni se automatski više od njezine snimke. [...] 6. ‘Obrada’ određenih povijesnih predstava ne smatra se pukom reprodukcijom izvorne radnje, nego je postala novom umjetničkom formom.”

Iako ta nova umjetnička forma često koristi medijaciju (tijekom pripreme i također tijekom inscenacije), ona proistječe iz dinamike koja je potpuno suprotna medijaciji, naime želje da se izvornik vrati u svoj neposrednosti i stoga na jedini mogući način: tako da ga se doživi. To je izrazito autoreferencijalna umjetnička forma, budući da se događa u potpunosti unutar svijeta umjetnosti, bez obzira na to je li motivirana historizacijom, odavanjem počasti ili slavljenjem, ili pak željom da se verificira valjanost neke predstave kada se ona postavi u drugo razdoblje, drugu situaciju i s drugim glumcima. Ideja repeticije, koja je implicitno sadržana u prefiksu “re”, obično nas navodi da zaboravimo kako srž svakog *reenactmenta* nije u njezinoj vjernosti izvornom modelu, nego u razlikama između izvornika i “obrade”. Te razlike mogu se ostvariti namjerno (na primjer, promjenom spola, dobi ili nacionalnosti glumaca) ili izbjegavati, ali one su neizostavne.

Koncept autoreferencije osobito je bitan za razumijevanje ovog oblika rekonstrukcije. To je ustvari više “citati” ili čin prisvajanja nego ponovna inscenacija nekog događaja ili kazališna reprodukcija. To se događa zato što je umjetnost uvijek jezični čin, čak i kada postane događaj; i zato što je taj događaj u međuvremenu postao i sam fetišnim objektom, koji se može izvući iz mora zbrke kakvo predstavlja naša kulturna panorama. Motivacije koje spominje Marina Abramović i razlozi koje nudi za svoje prihvaćanje prakse *reenactmenta* uključuju reklamnu kampanju koja se pojavila u časopisu *Vogue Italia*. Bez njezine autorizacije časopis je prisvojio jedan od njezinih performansa i taj je događaj, pretvoren u sliku, postao ikonom koja se stoga mogla prisvojiti, reciklirati, ponavljati i ponovno proživljavati.<sup>9</sup> To ne znači da je rekonstrukcija prisvajanje, citiranje, plagijat ili nešto slično, nego samo to da se dovodi u odnos prema tim umjetničkim jezicima i vodi dijalog s njima. S obzirom na poštovanje koje pokazuje prema izvornom događaju i nastojanju da ga prizove u život u drugačijem kontekstu, *reenactment* je način na koji umjetnost performansa opstaje i ostavlja biljeg u eri post-produkcije.

## Povijest kao čin

Kada se radi o *reenactmentima* događaja izvan svijeta umjetnosti – bili to povijesni događaji, daleke ili nedavne vijesti, pokusi, književni ulomci i tako dalje – ulazimo u sasvim drugačiju konceptualnu arenu. Oblici koje to može poprimiti ustvari su tako različiti da bi se ponekad njihovo okupljanje unutar jednog termina (*reenactment*) i ograničavanje na jedno područje djelovanja (umjetnost performansa) moglo činiti varljivim i proizvoljnim. Drugi ograničavajući faktor na koji su se usredotočili mnogi kritičari jest usporedba između povijesnih *reenactmenta* (oživljavanja prošlog događaja upravo zbog njegove proteklosti) i umjetničke verzije (koja oživljava prošli događaj zbog značenja koje on ima u sadašnjosti).<sup>10</sup> Možda bi imalo više smisla govoriti o “reaktiviranju” događaja ili znaka: taj termin također je legitimiran glagolom “izvesti” (*enact*), koji ne znači samo “odigrati (neku ulogu ili dramu) na pozornici”, nego također “provesti u praksi” te se na engleskom često odnosi na provedbu nekog zakona. S tog gledišta *re-enactment* nije isto što i ponovna inscenacija (*re-staging*) nekog događaja, kao niti samo to, nego je i prevođenje tog događaja u čin (*act*): čin koji može biti, ali nije nužno, zasnovan na izvedbi.

*Reenactment* povijesnih događaja neizbježno moraju uzeti u obzir druge prakse reaktivacije koje pripadaju popularnoj kulturi i iz kojih ponekad preuzimaju pristupe i oblike. Te prakse uključuju re-evokacije, igre uloga i kostimirane igre. Re-evokacije su osobito popularne u anglofonim zemljama i često se povezuju sa seoskim sajmovima i ponovnom inscenacijom povijesnih događaja koji pripadaju specifičnom lokalnom kontekstu, a odlikuju se pretenzijama na autentičnost i povijesnu točnost.<sup>11</sup> *Reenactors*, koji se često javljaju u masovnim scenama povijesnih filmova, pažljivo izučavaju odjeću, životni stil i jezik razdoblja koje žele rekonstruirati te ustvari ne insceniraju ponovo taj događaj, nego ga ponovo proživljavaju. Igra uloga i kostimirana igra tek su naizgled manje vjerne povijesnim činjenicama: ustvari, one često uključuju istu razinu filološke preciznosti kao i povijesnog *reenactmenta*, ali se referiraju na neku književnu temu, obično povezanu sa *fantasy*-žanrom, kao što smo vidjeli u prvim igrama uloga, a kasnije u video igrama. Razina poistovjećivanja s likom u igri često je tako potpuna da bi posramila i najbolje studente dramske akademije.<sup>12</sup>

Među drugim praksama za kojima se *reenactmenta* povremeno povodi ne bismo trebali zaboraviti povijesna lažiranja, medijske patke i film, budući da su oni redom iluzije zasnovane na stvarnosti. Za to postoje brojni primjeri, od već spomenute video instalacije Pierrea Huyghea *The Third Memory*, gdje se stvarni događaj neprestano filtrira kroz vlastiti kinematografski alter-ego, do instalacije *Greenwich Degree Zero* (2006.) Roda Dickinsona i Toma McCarthyja, koja predstavlja dokumentaciju događaja koji se nikada nije ni dogodio. Ukratko, Dickinson i McCarthy uzimaju priču o neuspjehom terorističkom napadu na opservatorij u Greenwichu, koji je 1984. izveo jedan francuski anarhist,

9 Kampanja Stevena Meisela bila je nadahnuta radom *Relation in Space* (1976.) i objavljena u 579. broju časopisa *Vogue Italia* u studenome 1998. Vidi: Više autora, *Marina Abramović. 7 Easy Pieces* (kao u bilješki 5), str. 8.

10 Vidi: Inke Arns, “History Will Repeat Itself”, u: Inke Arns i Gabriele Horn (ur.), *History Will Repeat Itself. Strategies of reenactment in contemporary (media) art and performance*, izložbeni katalog, Hartware MedienKunstVerein, Dortmund i KW Institute for Contemporary Art, Berlin, 2007.

11 Povijesni *reenactment* iscrpno je istražio Sven Lütticken u članku “An Arena in Which To Reenact”, u: Sven Lütticken (ur.), *Life, Once More. Forms of Reenactment in Contemporary Art*, izložbeni katalog, Witte de With, Rotterdam, 2005., str. 17–60. Lütticken povlači paralelu između fenomena *pageanta* – srednjovjekovnih vjerskih igrokaza na splanima – i *reenactmenta* bitaka kakve su postale popularne šezdesetih godina 20. stoljeća, najprije u SAD-u, a zatim u Velikoj Britaniji, ističući njihovu historicističku narav: “Rekonstrukcije su happeninzi. U vrijeme dok su pop art, Fluxus i minimalizam veličali sadašnjost, *reenactmenti* su nastojali stvoriti doživljaj prošlosti kao sadašnjosti, koliko god je to bilo moguće” (ibid, str. 27).

12 Ta izvanredna sposobnost imerzije, koja nam jasno pokazuje da sudionici u igrama uloga percipiraju svoje svjetove fantazije kao itekako stvarne, ostavila je snažan dojam na američkog umjetnika Brodyja Condon, koji je u ljeto 2008., povodom javne izložbe skulptura Sonsbeek 2008: Grandeur International, postavio *Twentyfivefold Manifestation*, golemi performans sa oko 80 glumaca zasnovan na nizu “igara” ritualnog tipa. Za više informacija vidi: <http://www.sonsbeeklive.org/>.

i dokumentiraju ga kao da se doista dogodio, manipulirajući onovremene medije. Radovi poput ovoga pokazuju kako je u praksi *reenactmenta* oživljavanje referencija na događaje iz prošlosti zbog značenja koje mogu steći u sadašnjosti samo jedna od brojnih mogućnosti.<sup>13</sup>

Iako je stoga očito da se u *reenactmentu* izvorni događaj ili “tekst” ne izražavaju nužno u izvedbenoj formi, istina je da se uvijek prevode u nekakav scenarij ili naraciju i da, kada se postave na pozornicu u obliku performansa, neizbježno povlače za sobom usporedbu s kazalištem i njegovim aspektom “privremenog ukidanja nevjerice”. *Reenactmenti* bazirani na performansu koriste glumce koji znaju svoje uloge do savršenstva, sofisticirane scenarije i brižljivo rekonstruiranu scenografiju, pa zašto onda ne bismo govorili o kazališnoj umjetnosti umjesto o umjetnosti performansa? Razlog je taj što *reenactment*, unatoč tome što replicira neki prošli događaj, nije stvar reprezentacije, nego akcije: ona ne želi da je se smatra fikcijom, nego autentičnom činjenicom, nečime što se događa ovdje i sada. *Reenactmenti* bazirani na performansu ne događaju se u kazalištima ili na pozornicama (uobičajenim arenama reprezentacije), nego u prostorima svakodnevice, a po istoj logici ni gledatelji nisu nikada publika, nego svjedoci. Naposljetku, mogli bismo ustvrditi da *reenactment* ne dotiče povijest i izvorni događaj tako što stvara neki prikaz ili reprodukciju, nego prije na način uzimanja uzorka. Sam događaj promatra se kao *ready-made* koji se može izolirati, semplirati, dekontekstualizirati i iznova predložiti.

## Aktualna narav rekonstrukcije

Valja nam još razmotriti pitanje kako su se te dvije linije *reenactmenta*, naizgled tako neovisne jedna o drugoj, mogle ukorijeniti u više ili manje istom razdoblju te se čini da tako prikladno odražavaju njegov *zeitgeist*. Ustvari, za to postoji nekoliko pokazatelja: obnovljena aktualnost umjetnosti performansa, koja je postala jednim od stupova spektakularnog sustava umjetnosti i njegove specifične ekonomije; zatim činjenica da je naš doživljaj povijesti u velikoj mjeri posredovan, što s jedne strane povećava našu želju za “stvarnim događajima”, dok nas je s druge naviknulo na ponovno proživljavanje istih događaja uvijek iznova, jednostavnim pritiskom na tipku “replay”. Naposljetku je tu sam život, koji se s jedne strane sve više zasniva na posredovanom iskustvu, dok se s druge često ne zasniva ni na čemu drugome do remedijaciji nekog medijskog modela. Video snimke palestinskih kamikaza uglavnom su prilično slične i danas su već postale modelom na kojemu besciljni tinejdžerski psihopati zasnivaju svoje poruke, stavljajući ih na Youtube prije nego što se s puškom u ruci zapute u neku školu. Masakr u američkoj državi Kolumbiji bio je remedijacija pucnjave iz jedne video igre, dok je u filmu *Slon* Gus Van Sant ponovo inscenirao slike iz školskih sigurnosnih kamera. Peggy Phelan dala je izrazito zanimljivu analizu pokušaja atentata na Reagana kao remedijacije niza narativnih događaja, filmova (*Taksist*) i stvarnih događaja koje su mediji opsesivno prožvakavali, poput Kennedyjeva ubojstva – a te poveznice dodatno dobivaju na značaju pomislite li na ulogu koju su mediji počeli igrati u američkoj demokraciji upravo od Reaganove vlade nadalje – pod predsjednikom koji je nekada bio filmska zvijezda.<sup>14</sup>

Drugim riječima, *reenactment* je ustvari umjetnička forma *par excellence* u društvu gdje je medijacija potpuno trijumfiral nad neposrednim iskustvom i potajno osvojila svakodnevicu. Privlačnost rekonstrukcije upravo je u njezinoj dvoznačnosti, u načinu na koji uspijeva biti potvrda moći medija i istodobno revanš neposrednog doživljaja u iluziji.

Naposljetku, koncept povijesti kao *ready-madea*, koji smo uveli u prošlom odlomku, navodi nas da razmotrimo *reenactment* kao jednu od mnogih formi koju je poprimilo ono što je Nicolas Bourriaud prepoznao kao vladajuću formu u suvremenoj umjetnosti informacijske ere: postprodukcija. U tom smislu *reenactment* bi se mogao smatrati jednim od proizvoda tog novog oblika kulture, koji je Bourriaud nazvao “kulturom uporabe ili kulturom aktivnosti” i u kojemu:

“[...] umjetničko djelo funkcionira kao privremeni terminal u mreži međusobno povezanih elemenata, poput naracije koja se širi i reinterpreтира prethodne naracije. [...] Nadilazeći svoju tradicionalnu ulogu spremnika za umjetnikovu viziju, ono sada funkcionira kao aktivni subjekt, glazbena partitura, scenarij u odvijanju [...]. Generirajući ponašanja i potencijalne ponovne uporabe, umjetnost dovodi u pitanje pasivnu kulturu, sastavljenu od robe i potrošača.”<sup>15</sup>

## Izoliranje prefiksa “re”: serija Triglav

Povežemo li fenomen *reenactmenta* s općenitijim konceptom postprodukcije, otvorit će nam se oči za širi obzor od onoga na koji ukazuje sam termin: obzor koji neće biti definiran kao do tada, konceptom “aktualizacije” nečega, nego semantičkim poljem koje evocira taj kratki prefiks na početku riječi. To je kontekst rada kakav je razvila platforma *Re:akt!* Ideja repetitive tek je jedan od koncepata koje implicira ta čestica. Postoji još zanimljivih paralela, poput “odgovora” i “reakcije”. Svi radovi platforme *Re:akt!* “aktualiziraju” neki događaj (umjetnički ili drugi) i također odgovaraju

13 U slučaju platforme *Re:Akt! reenactmenta* kao nastavak medijske patke u žarištu je projekta *SS-XXX / Die Frau Helga. The Borghild Project Reconstruction*, dok se referencija na kinematografsku naraciju vraća u radu *C’était un rendez-vous (déjà vu)*. Autor obaju projekata je Janez Janša.

14 Peggy Phelan, “Hinkley and Ronald Reagan: Reenactment and the Ethics of the Real”, u: Sven Lütticken (ur.), *Life, Once More. Forms of Reenactment in Contemporary Art* (kao u bilj. 10).

15 Nicolas Bourriaud, *Postproduction. Culture as screenplay: how art reprograms the world*, 2002. Elektronska verzija na stranici <http://itp.nyu.edu/isco/pdfs/Bourriaud-Postproduction.pdf>.

ili reagiraju na taj događaj. Naposljetku, oni nude širu metarefleksiju o ideji akcije (*Re-garding act*). Prema tome, to je više od *reenactmenta*; to je, kao što je Duchamp opisao umjetnost, "igra među ljudima iz svih razdoblja".

Ne bi bilo lako pronaći bolji opis za seriju Triglav, u kojoj se tri skupine ljudi iz različitih desetljeća igraju međusobno koristeći isti simbol. Kako bismo shvatili taj niz radova koje su različiti umjetnici stvorili u različitim razdobljima, moramo od samog početka razlučiti dvije razine: povijest simbola u kontekstu kolektivne percepcije i sjećanja neke populacije; i povijest ponovljenih pokušaja da se taj simbol prisvoji, promatranih u kontekstu umjetničke povijesti koja je specifična za Sloveniju.

Dotični simbol je Triglav, koji je sa svoja 2864 metra najviša planina Slovenije i Julijskih Alpa. Njegovo ime vjerojatno proizlazi iz karakterističnog oblika s tri vrha, iako ga neki povezuju s troglavim božanstvom iz slavenske mitologije. Tradicionalno je ta planina jedan od simbola Slovenije, ali trebalo joj je vremena da postane službena ikona. Iako se spominje u jednoj od najpopularnijih rodoljubnih pjesama (*Oj, Triglav, moj dom* Jakoba Aljaža), Triglav se pojavio na slovenskoj zastavi tek 1991. godine,<sup>16</sup> kada je zemlja napustila SFRJ, zamijenivši crvenu socijalističku zvijezdu. U poslijeratnom razdoblju pojavio se i na vojnom znakovlju. Oko 2003. doveden je u pitanje dizajn zastave, budući da je bila odviše slična slovačkoj; ništa nije učinjeno po tom pitanju, ali znakovito je da je pobjednički nacrt bio u potpunosti zasnovan na stiliziranoj silueti planine. U siječnju 2007. Triglav se pojavio na slovenskom novčiću od 50 centa.

16 Tom prigodom simbol na zastavi redizajnirao je Marko Pogačnik, koji je – znakovito – bio član skupine OHO, što predstavlja zanimljivo sjecište između kolektivne povijesti i umjetničke povijesti tog simbola, koji je poprimio dodatno značenje u svjetlu daljnjih događaja.

Stoga se tu radi o nacionalnom simbolu, ali simbolu nacije čija je novija povijest prilično burna. Iako je bila jedna od prvih pokrajina Austrougarskog Carstva čija je zastava priznata, nakon Prvog svjetskog rata Slovenija je postala dijelom novooslobođene Kraljevine Srba, Hrvata i Slovenaca. Tijekom Drugog svjetskog rata dijelovi zemlje bili su naizmjenice pod okupacijom Italije, Njemačke i Mađarske, a nakon rata Slovenija je postala dijelom socijalističke Jugoslavije. Dana 25. lipnja 1991. Slovenija je obznanila neovisnost o Jugoslaviji, koju je postigla nakon kratkog sukoba poznatog kao "Desetodnevni rat". Stabilnost koju je nakon toga postigla u političkom i ekonomskom smislu osigurala joj je mjesto prve balkanske nacije koja je ušla u Europsku Uniju 2004. godine.

U ljubljanskom Parku Zvezda tri člana skupine OHO (Milenko Matanović, David Nez i Drago Dellabernardina) navukla su na sebe 30. prosinca 1968. tešku crnu ponjavu koja je dopirala do tla i ostavljala vidljivim samo njihova lica. Taj performans – koji je ustvari bio jedva nešto više od *tableau-vivanta* – dobio je ime *Triglav*. Novoosnovana grupa postat će jedan od najzanimljivijih aktera u kratkom razdoblju slovenske umjetničke neoavangarde. Iako su započeli svoje postojanje s otvorenim umjetničkim identitetom, kao interdisciplinarni kontekst koji udomačuje različite prakse, OHO je 1969. formirao pravi umjetnički kolektiv, koji je djelovao na granicama između konceptualne umjetnosti, performansa i procesualne umjetnosti. Ubrzo je počela prevladavati protuumjetnička pozicija te se između 1970. i 1971. OHO pretvorio u neku vrstu hipijevske komune u pokušaju da do kraja sprovede fuziju umjetnosti i života. Priča o skupini OHO karakteristična je za tu veoma specifičnu fazu slovenske umjetnosti, u kojoj su prosvjedi protiv umjetničkog tržišta i umjetničkog djela kao objekta, kao i anarhistička, slobodoumna pozicija međunarodnih neoavangardnih pokreta, bili izraženi na osobito ekstremna način, što je omogućilo umjetničkoj sceni u Sloveniji, za razliku od drugih konteksta, da izbjegne integraciju u sustav. *Triglav* je karakterističan za to stajalište: OHO je odlučio "utjeloviti" nacionalni simbol u vrijeme kada je san nacije o samoodređenju bio tjeskobno podložan utopizmu. Iako je dugačka hipijevska kosa izvođača unosila notu parodije, članovi OHO-a brižljivo su nastojali spriječiti da se njihovu performansu pridaju bilo kakve specifične ideološke konotacije. *Triglav* se još uvijek čini jednako neprozirnim kao i kameno lice simbola koji utjelovljuje. Kako piše Katie Kitamura, "činilo se da performans OHO-a zauzima nacionalni simbol i prisvaja ga za sebe, zamjenjujući anonimne vrhove planine licima iz kontrakulture šezdesetih."<sup>17</sup> Osim drugih, pretežno povijesnih konotacija, poput njihove konceptualne sposobnosti za djelovanje putem jezika, kao što je primijetio Miško Šuvaković,<sup>18</sup> i "objektivizacije ljudskoga", koji je istaknula Kitamura, ono što upada u oči u vezi s tim djelom i opravdava njegove ponovne izvedbe jest dekonstrukcija i rekonstrukcija simbola. Performans narušava simbol i stvara drugi: sićušne i mutne fotografije događaja simbol su umjetnosti performansa šezdesetih i sedamdesetih godina – koja se zanimala za proces više nego za objekt – i u konstrukciji događaja više su od njegova trajanja kroz vrijeme; one su također umjetnički fetišni objekti. Upravo s obzirom na njihov zapušteni, antiestetski dojam i neposredovani karakter, ti su objekti idealni svjedoci autentičnosti događaja koji je, gledano izdaleka, poprimio gotovo status svetinje. Te slike, poput mnogih drugih koje dokumentiraju rane performanse, donekle su poput svetačkih relikvija: njihova aura nije vlastoručno stvorena, nego stečena, i to neovisno o namjerama onih koji su ih proizveli.

Ovaj posljednji aspekt presudan je u razumijevanju projekta *Like To Like* (2003.-2004.) skupine Irwin, koji ima oblik šest otisaka nekih povijesnih djela OHO-a, uključujući *Triglav*, u velikom formatu. Na određenoj razini čitava operacija može se protumačiti kao refleksija o umjetnosti performansa i njezinoj sposobnosti da stvori kulturne slike. U performansu *Like To Like* skupina Irwin je prisvojila neke projekte (performanse, ali i instalacije, okolišnu umjetnost itd.) i pretvorila ih u slike. Izvedbeni aspekt raznih projekata je izgubljen, ali ono što se ističe jest njihova sposobnost za stvaranje slika

17 Katie Kitamura, "Triglav", *Frieze Magazine* 113 (ožujak 2008.).

18 "Umjetničko djelo koje predstavlja planinu pokazalo je odnos 'planine kao materijala' i 'imena kao oznake'. Tri stvarne, ljudske hipijevske glave bile su nalik na tri vrha planine." Miško Šuvaković, "3 x Triglav: controversies and problems regarding Mount Triglav", u: Janez Janša, Janez Janša i Janez Janša (ur.), *NAME Readymade* (Ljubljana: Moderna galerija, 2008.), str. 70.

koje će se usaditi u sjećanje, kako individualno, tako i kolektivno, te odoljeti zubu vremena, postajući dijelom povijesti i manipulirajući identitet. Brižljiva filologija s kojom je Irwin inscenirao performans OHO-a nije u skladu s njegovim odbacivanjem početne premise izvornog djela: to je performans koji označava kraj umjetničkog predmeta. To u osnovi znači dvije stvari: s jedne strane, Irwin djeluje u sasvim drugačijem umjetničkom kontekstu, gdje umjetnost performansa postoji zbog medija koje generira; s druge strane, skupina izvodi historiografsku operaciju. Ta operacija slična onoj koja je primijenjena, iako na drugačiji način, u projektu *East Art Map*, koji rekonstruira "nedostajuću povijest suvremene umjetnosti, umjetničkih mreža i uvjeta za umjetnost u Istočnoj Europi, i to s istočnoeuropskog gledišta"<sup>19</sup>: u projektu *Like To Like* Irwin manipulira sjećanjem i piše povijest slovenske umjetnosti. Citirat ćemo izjavu koja uvodi "tekstualnu" sekciju njihove mrežne stranice: "Postoji grčka umjetnost; postoji njemačka umjetnost i francuska umjetnost. Ali ne postoji umjetnost kao takva. Što je naša umjetnost slovenskija, to bolje."

19 Irwin (ur.), *East Art Map: Contemporary Art and Eastern Europe* (Afterall Books, 2006.).

U ovom trenutku trebali bismo razmotriti umjetničke intencije skupine Irwin. Osnovana je 1984. godine kao odjel za "likovnu umjetnost" unutar pokreta Neue Slowenische Kunst, ambicioznog kolektivnog projekta koji se sastojao u oživljavanju traume koju su doživjeli avangardni pokreti osvjedočivši se o tome da su totalitarni režimi prisvojili njihove utopijske poticaje. Kako su zapisali Eda Kufer i Irwin: "Retroavangarda je temeljni umjetnički postupak pokreta Neue Slowenische Kunst, zasnovan na pretpostavci da traume iz prošlosti utječu na sadašnjost i da se budućnost može zaliječiti samo povratkom na početne sukobe. Moderna umjetnost još nije prevladala sukob koji je donijela nagla i učinkovita asimilacija povijesnih avangardnih pokreta u sustave totalitarnih država."<sup>20</sup> Drugim riječima, NSK bi se mogao opisati kao najkolosalniji *reenactment* u povijesti suvremene umjetnosti: rekonstrukcija avangarde i njezine traume.

20 Eda Kufer & Irwin, "NSK State in Time", 1993. Elektronska verzija na stranici: <http://www.nskstate.com/irwin/texts/nsk-state-in-time.php>.

U umjetničkom programu Irwina taj se koncept može raščlaniti na tri glavna načela: "retro-načelo", zasnovano na dekodiranju i rekodiranju umjetnosti iz prošlosti; emfatični eklektizam; te afirmaciju slovenske nacionalnosti i nacionalne kulture.<sup>21</sup> To je vidljivo, na primjer, u njihovim čuvenim *Ikonama*, slikama koje koriste kolaž kako bi spojile avangardnu umjetnost s totalitarnom propagandom, sakralnom ikonografijom i formalnim karakteristikama tradicije. Simboli totalitarne moći ne uništavaju se kritikom ili paradijom, nego kroz daleko istančaniji proces pretjerane identifikacije, također nazvane "subverzivnom afirmacijom".<sup>22</sup> Ideologija opusa NSK-a nije otvoreno izrečena i upravo ta semantička dvoznačnost bila je njegova snažna točka osamdesetih i devedesetih godina. Avangardnu umjetnost tu se ne dovodi u pitanje niti glorificira: umjesto toga, iznova je se piše.

21 Iz: "The Program of Irwin Group", travanj 1984., <http://www.nskstate.com/irwin/texts/irwin-pro-uk.php>.

22 U svezi s time vidi posebno izdanje časopisa *Maska* (ur. Inke Arns i Sylvia Sasse), *Maska* XXI/98-99 (proljeće 2006.).

Danas, nakon sloma totalitarnih režima i u kontekstu koji je Vladimir P. Štefanec, igrajući se jezikom vladine propagande, nazvao "opuštenim kapitalizmom",<sup>23</sup> nije jasno je li trauma avangarde prevladana ili ne. Ono što je sigurno jest da je Irwin postao definitivnom referentnom točkom za novu generaciju umjetnika, slovenskih i drugih; kao i da je odnos umjetnosti i političkog establišmenta daleko dvoznačniji i raslojeniji nego što je bio u danima avangardnih pokreta.

23 Vladimir P. Štefanec, "Evolucija motiva", *DELO* (20. listopada 2007.). Štefanec koristi riječ "sprošćen", što znači "opušten", a to je ključni termin desničarske političke propagande koji Janša koristi kako bi naglasio idiličnost, lakoću i pomanjkanje napetosti u cijeloj situaciji.

U tom kontekstu javljaju se Janez Janša, Janez Janša i Janez Janša. Dana 6. kolovoza 2007. oni su inscenirali performans pod nazivom *Triglav na Triglavu*, koji provizorno zatvara ovu priču, koju je OHO započeo 1968. godine, u stilu matrioske. Slovenija je pronašla svoje mjesto u novom svjetskom poretku, a Triglav je preživio tranziciju nedotaknut, zauzevši počasno mjesto na jednom od novčića koji simbolizira pobjedu kapitalizma. Posljednjih godina u ovom potonjem počele su se nazirati pukotine, ali čini se da je kapitalistička demokracija jedini model koji stoji na raspolaganju, model koji zemlje u oporavku od sloma velikih naracija nastoje dalje razraditi. Novonastale sile razvile su tako snažan otpor prema kritici da se i paradija i pretjerana identifikacija sada čine slabim strategijama.

U vrijeme kada su inscenirali *Triglav na Triglavu* trojica Janša upravo su bili završili s dugotrajnim birokratskim postupkom koji im je omogućio da uzmu isto ime: ime koje je također pripadalo tadašnjem slovenskom premijeru. Iako su trojica umjetnika uvijek nastojala spriječiti svođenje tog čina na čisto političko značenje, navodeći "osobne razloge" za promjenu identiteta, veoma je teško isključiti politički element kada gledamo *Triglav na Triglavu*. Kada se "Janez Janša" dotakne uspona na Triglav (koji je neka vrsta rituala za Slovence, nešto poput muslimanskog hodočašća u Meku) kako bi ponovno inscenirao djelo hipijevskog kolektiva iz šezdesetih godina, dolazi do neke vrste kratkog spoja, iz kojega, kako se čini, ništa i nitko ne izlazi neokrnuto. S Janezom Janšom dospijevamo dalje od pretjerane identifikacije kao izvedbene strategije i taktike otpora; tu imamo posla sa napadom postrance, koji funkcionira uništavajući identitet simbola: to s jedne strane potvrđuje moć samog simbola, a s druge naš otpor prema njegovu magnetizmu.

Davide Grassi, Žiga Kariž i Emil Hrvatin ukinuli su sebe kako bi postali Janez Janša, živi i prolazni simbol političke moći; Janez Janša se pak poništava u Triglavu, vječnom simbolu nacije. Rad na imenu planine nastavlja se dok "tri glave" OHO-a postaju jedna: glava Janeza Janše, koja je i jedinstvena i trojna. To, međutim, ne implicira da se svi oni odriču vlastite umjetničke<sup>24</sup> i nacionalne individualnosti. Poput trojice članova OHO-a, koji su inscenirali izvorni performans, trojica Janeza različitih su nacionalnosti. U *Triglavu na Triglavu* ta je činjenica ironično istaknuta položajem triju glava

24 Za analizu kontinuiteta između radova trojice umjetnika prije promjene imena i njihova zajedničkog rada kao Janeza Janše vidi: Zdenka Badovinac, "What is the importance of being Janez?", u: *NAME Readymade*, ur. Janez Janša, Janez Janša i Janez Janša (Ljubljana: Moderna galerija, 2008.), str. 51-65.

i smjerom njihovih pogleda: umjetnik nekada poznat kao Davide Grassi gleda prema Italiji, Hrvat Hrvatin prema Hrvatskoj, dok se slovenski Janez, kako se čini, naprosto osvrće oko sebe.

Tjeskoban odnos prema simbolu koji odolijeva zubu vremena zahvaljujući nizu adaptacija i varijacija koje su povremeno neprimjetne očit je u brojnim godišnjicama koje podsjećaju na performans u skladu s izjavom koju su dala trojica Janša: "Janez Janša, Janez Janša i Janez Janša izveli su akciju pod naslovom *Triglav na Triglavu* kako bi obilježili osamdesetu godišnjicu smrti Jakoba Aljaža; trideset treću godišnjicu pješačkog puta od Vrhnike do Triglava; petu godišnjicu pješačkog puta od jezera Wörthersee preko Triglava do Bohinjskog jezera; dvadeset petu godišnjicu objavljivanja časopisa Nova revija i dvadesetu godišnjicu 57. broja Nove revije, premijerne publikacije Slovenskog proljeća; i šesnaestu godišnjicu neovisne države Slovenije."

Gotovo se čini da Janez Janša, Janez Janša i Janez Janša slave zemlju punu godišnjica, a bez identiteta, zemlju koja je nesposobna shvatiti značenje vlastitih svečanosti. A ipak, kao i u prethodnim dvama slučajevima, ostaje dvoznačnost: jesmo li sigurni da su se oni oborili na simboličko značenje Triglava ili ga ustvari pokušavaju osloboditi svih nataloženih slojeva u pokušaju da mu vrate izvorni identitet?

Što se tiče formalnih strategija, znakovito je da Janez Janša, Janez Janša i Janez Janša, koji su zatražili od Irwina da im posudi platno koje je tri godine ranije korišteno u performansu *Like to Like*, napuštaju vertikalni format koji su koristili i OHO i Irwin, a koji je bio očito nadahnut stiliziranom siluetom planine (kakva se javlja na zastavi i grbu). Umjesto toga, odlučili su se za horizontalni kut, koji je manje prepoznatljiv, ali zato sličniji stvarnom obliku planine. I tu se čini da je postojao pokušaj povratka izvorima, pri čemu su autori bili svjesni svih simboličkih nakupina, ali istodobno odlučni u namjeri da ih se riješe.

Triglav, nacionalni simbol Slovenije koji je zahvaljujući OHO-u i Irwinu također postao amblemom slovenske umjetnosti, dovršio je svoj proces monumentalizacije: od objekta do simbola, od simbola do reinterpretrirane i izokrenute ikone, zatim do slike i spomenika. U zlatnoj skulpturi naslovljenoj *Spomenik nacionalnoj suvremenoj umjetnosti (Zlatni Triglav)* autora Janeza Janše, Janeza Janše i Janeza Janše, planina je ponovno postala objektom umjesto pukog lingvističkog konstrukta. U *Triglavu na Triglavu* simboli eksplodiraju zahvaljujući samoj akumulaciji. Ali ono što izranja na kraju ispod svih slojeva nije beznačajni fetišni objekt, nego tvrda stijena planine.

## Više od *reenactmenta*

Drugi projekti uključeni u platformu *Re:Akt!* bave se pojmom *reenactmenta* na sličan način. Moglo bi ih se opisati kao nešto više od stvarnih *reenactmenta*: kao kritičku re-akciju na sam pojam *reenactmenta*. U performansu *Ich Lubbe Berlin!* (2005.) slovenski umjetnički kolektiv SilentCell Network rekonstruirao je požar u Reichstagu na "simboličan", zaigran i ironičan način. Nitko ne primjećuje izvođača osim neutralnog oka kamere, koje ga prati od početka njegova putovanja, dok ubacuje plamičke od kartona u košare za smeće oko Reichstaga. Njegova gesta je minimalistička i tiha, ali upravo u tome je njezina snaga: on se udaljuje od izbora između crnog i bijelog u potrazi za trećim putom, koji je manje značajan, ali učinkovit. Njegova akcija poprima oblik minimalističkog komentara, bilježaka na marginama sustava kontrole, koja postaje sve dvoznačnijom što se više skriva iza izlike navodnog "stanja pripravnosti".

U performansu *Das Kapital* (2006.) Janez Janša djeluje na sličan način, *reenactirajući* Praško proljeće i prosvjed Jana Palacha na način uličnog umjetnika, koristeći tenkove igračke na daljinsko upravljanje, ventilator, zemljopisnu kartu i plamičke od tkanine te poigravajući se dvostrukim značenjem riječi "kapital". *Das Kapital* je njemački naslov Marxova *Kapitala*, koji se smatra temeljnim djelom marksizma. U logu performansa to ime poprima oblik tenka, dok crvena komunistička zvijezda simbolizira ispaljen hitac. Simbolizam je očit, gotovo školski: i sovjetske trupe i čehoslovački student nastoje obraniti vlastitu interpretaciju iste utopije. S tog gledišta *Das Kapital* bi se mogao smatrati metaforičkim prijevodom Palachove geste, a ne pukom reinterpretacijom. Ali u tome ima još i više. Tenk ne ulazi na zemljopisnu kartu Čehoslovačke, kao što se dogodilo 1968., nego na kartu geopolitičkih granica zemlje kakve su se oblikovale 1993., kada se nakon pada komunizma Čehoslovačka raspala na dvije zasebne zemlje – Češku Republiku i Slovačku. U to vrijeme Prag je doživio novu invaziju, onu zapadnog kapitala – koji se uvelike investirao u postkomunističke zemlje nakon što su onamo preselile brojne tvrtke – i liberalnog kapitalizma.

U performansu *C'était un rendez-vous (déjà vu)* Janez Janša i Quentin Drouet odaju počast kulturnom filmu Claudea Leloucha *C'était un rendez-vous* (1976.), devetominutnom filmu koji prikazuje vratolomnu vožnju Parizom, snimanu iz subjektivnog kuta kamere pričvršćene na prednji dio automobila, koji nikada ne vidimo. Čineći isto i pričvršćujući kameru na oklop kopnene kornjače, Janša i Drouet "grade film unatrag", pretvarajući brzinu u sporost, a "cinéma vérité" u parodiju, laž i postprodukciju: snimka je komprimirana na devet minuta i baš kao u izvorniku "ignoriraju se crvena

svjetla, vozi u krivom smjeru jednosmjernim ulicama i prelazi punu crtu.“ Osim toga, umjetnici su pretvorili nešto što je bio jednostavan film u složeni medijski objekt, sa kutijom od pleksiglasa u kojoj se prikazuje video sinkroniziran s popisom ulica koje prelazi glavni lik i satelitskom kartom puta, kao i s kornjačinim oklopom koji nosi crveni “blobjekt” (kameru dizajniranu u stilu Ferrarija). Ali ono što se može smatrati jednostavnom postmodernističkom parodijom imamo li u vidu objekt, postaje stvarnim *reenactmentom* obratimo li pažnju na proces. Reinterpretacija ne gleda na *C’était un rendez-vous* kao na završeni artefakt, nego kao na *otvoreno* djelo, koje uključuje proces proizvodnje – koji je bio bitno različit od onoga što je najavljeno u početku – kao i legende koje je to djelo stvorilo i vješto njima upravljalo više od trideset godina – između prvog objavljivanja filma 1976. i njegove DVD verzije iz 2003.

*VD as VB* (od 2000. u tijeku ) izvođača Vaginal Davis i *Synthetic Performances* (0d 2007. u tijeku) Eve i Franca Mattesa aka 0100101110101101.ORG također se bave predstavama iz prošlosti. Vaginal Davis, divovska karizmatična afroamerička *drag queen*, od 2003. godine organizira performanse nadahnute onima koji su pretvorili Vanessu Beecroft u zvijezdu umjetničkog sustava. Ustvari, Vaginal Davis samo se dotiče pojedinih performansa, ali zato prerađuje (i izokreće) čitav VB-fenomen: umjetnicu kao zvijezdu i predmet ogovaranja, potpuno integriranu ne samo u svijet umjetnosti, nego i u domenu komunikacije i reklame, kao i ritualnu prirodu performansa, od selekcijskog mehanizma do pravila za modele (distanca, šutnja, ustrajnost itd.) i hladne, rafinirane estetike slika.

*Synthetic Performances* Eve i Franca Mattesa niz su od (do sada) šest *reenactmenta* povijesnih performansa iz šezdesetih i sedamdesetih godina prošlog stoljeća, koji insceniraju virtualni alter-ego umjetnikâ u sintetičkom svijetu Drugog života. Kako kažu umjetnici, serija je proizašla iz njihova polemičkog stajališta prema konceptu umjetnosti performansa i samih djela kojima “odaju počast”. To ih je navelo da, s jedne strane, prekrše klasična pravila umjetnosti performansa, a s druge da predstave ta djela – učinkovitost kojih se zasnivala na radikalnom načinu na koji su ispitivala probleme tijela, nasilja (Chris Burden), seksualnosti (Valie Export, Vito Acconci, Marina Abramović), identiteta (Gilbert and George) te okoliša i javnog prostora (Joseph Beuys) – u kontekstu u kojem su ta pitanja poprimila sasvim drugačije značenje zahvaljujući izvornoj energiji performansa i njegove sposobnosti da provocira, rasipa se ili pretvori u nešto sasvim drugo. Rečeno Mattesovim riječima: “Mi biramo akcije koje bi bile osobito paradoksalne kada bi se izvodile u stvarnome svijetu.” Stoga se ti *reenactmenti* mogu bolje opisati kao “dislokacije”; ili, budući da je prostor u kojemu se uglavnom događaju ustvari medij, kao “remedijacije”.

Za razliku od toga, tri “poglavlja” platforme *Re:Akt!* bave se povijesnim događajima iz prošlosti. *Slovensko narodno kazalište* (2007.) Janeza Janše je kazališna predstava koja komentira nešto što se dogodilo u Sloveniji samo godinu dana ranije, u zimi 2006., ali je gotovo odmah uklonjeno iz kolektivnog sjećanja. Dana 28. listopada 2006. romska obitelj Strojana bila je prisiljena napustiti slovensko selo Ambrus u policijskoj pratnji te je odvedena u izbjeglički centar u Postojni, pedesetak kilometara dalje. Strojani su bili pod opsadom dva dana nakon što ih je zarobila skupina sugrađana koji su zahtijevali da napuste grad pod prijetnjom smrti. Uznemirujuća priča o toj obitelji ubrzo je postala političkim slučajem, koji je iznio na vidjelo ksenofobiju čitave jedne nacije, koja je dotada bila smatrana lukom mira i prosperiteta na rastrganom Balkanu.

U djelu Janeza Janše izvorni događaj se ne prikazuje kao što biste očekivali od kazališnog komada, pa čak niti rekonstruira kao što biste očekivali od *reenactmenta*. Jedino što se prikazuje s potpunom vjernošću u vezi s ambruskom epizodom jest jezični aspekt, onako kako su ga prenosili mediji. Ali forma koju poprima to “re-ozvučenje”, u kojemu glumci mehanički ponavljaju ono što čuju u slušalicama, lišava izvornu medijsku dokumentaciju svakog traga drame. Bolje rečeno, ono lišava riječ njezine retorike i anestetizirajuće sklonosti medija, nudeći je gledatelju ogoljelu, bez iskrivljavanja i stoga nabijenu drugačijom vrstom drame. Istodobno, izdvajajući te izjave iz medija i pridajući im neposrednost doživljaja uživo, budući da ih izgovaraju ljudi koji stoje ispred nas, Janez Janša izvlači riječi iz zaborava i predaje ih sjećanju.

U performansu *The Day São Paulo Stopped* (2009.) brazilski umjetnik Lucas Bambozzi na sličan se način bavi nečime što se dogodilo sasvim nedavno i što je osobno iskusio, kako neposredno, tako i kroz medije. U svibnju 2006. nekoliko članova organizacije Primeiro Comando da Capital (PCC), brazilske zatvorske bande i kriminalne organizacije koja se bori protiv establišmenta, uspjelo je koordinirati iz zatvora – koristeći se mobitelima – pobunu koja se trebala proširiti čitavom pokrajinom São Paulo. Nakon tri dana nemira krajnji ishod bio je strašan: 141 mrtva osoba (prema najopreznijim procjenama) i 53 ranjenih, među kojima su bili policajci, zločinci i civili; 299 napada na policijske stanice, sudove, banke i autobuse te potpuna blokada najvećeg grada Latinske Amerike, sa rezidencijalnim četvrtima koje su sličile gradovima duhova i velikim autocestama paraliziranim najspektakularnijim zastojima godine. Privučen ulogom koju su mediji odigrali u čitavoj toj epizodi, Bambozzi je napravio niz videa, koji su se trebali prikazivati kao višezaslonska video instalacija. Miješajući “izvorni” materijal koji su prenijeli masovni mediji, ili pak proizveli oni koji su bili uključeni u događaje, s materijalom koji je umjetnik “rekonstruirao” za tu prigodu, proizveden je medijski

tijek u kojemu se odvijaju različite verzije događaja, koje, uzete sve zajedno, oblikuju kompleksan, fragmentiran i višestruk *documentary*.

Daleko neobičniji pristup *reenactmentu* primijenio je Janez Janša u performansu *Il porto dell'amore* (2009.), koji se bavi kratkotrajnom republikom Carnaro, koju je osnovao talijanski pjesnik Gabriele d'Annunzio u Rijeci 1919. i koja se uspjela održati šesnaest mjeseci. Riječka epizoda odavno je zaboravljena pod sjenom fašizma i tek ju je posljednjih godina Rijeka počela tretirati sa stajalištem koje nije ni "omalovažavajuće podcjenjivanje" ni "nekritička apologija". Tako je anarhistički mislilac Hakim Bey u svome legendarnom eseju *T.A.Z.* (1985.) o privremenim autonomnim zonama opisao Rijeku kao "posljednju piratsku utopiju (ili jedini moderni primjer)" i "prvi moderni TAZ", uspoređujući je s pariškim ustankom 1968.

Iako se s narativnog gledišta zasniva na tim novijim historiografskim pristupima, *Il porto dell'amore* ne nastoji pisati povijest iznova, nego ga više zanima uvjeriti lokalnu zajednicu da se treba pomiriti s vlastitom poviješću (i vlastitim duhovima). Ustvari, *Il porto dell'amore* je arhitektonski projekt nastao u kontekstu davanja novog identiteta gradu Rijeci, uključujući inicijative poput izgradnje monumentalnog interaktivnog svjetionika u luci, preimenovanja ulica i trgova te uvođenja raznih referencija na izgubljenu povijest Rijeke. *Il porto dell'amore* nipošto nije čin povijesnog revizionizma sumnjiva ukusa, nego je ustvari čin ljubavi prema mjestu koje je u određenom trenutku svoje povijesti bilo pogođeno valom energije i pjesništva kakvim se ne može pohvaliti nijedno drugo mjesto i kakvo se nikada ne bi dalo naslutiti pod današnjom krinkom provincijskog grada u nekada socijalističkoj zemlji. Rijeka: Luka ljubavi, Grad života, Univerzalno mjesto susreta, Velika mogućnost, Peto doba svijeta, Grad duge, Grad holokausta... Koji drugi grad na svijetu je ikada zaslužio takvu lavinu epiteta?

Janša je odgovoran i za nejneortodoksniije djelo platforme Re:Akt!: *SS-XXX / Die Frau Helga. The Borghild Project Reconstruction* (2007.). Projekt se zasniva na novinskoj priči koja je kružila 2005. i koju je nekoliko visoko cijenjenih novina prenijelo kao autentičnu, od španjolskog *Clarina* do njemačkog *Spiegela* i talijanskog lista *Corriere della sera*. Priča se pojavila na njemačkoj mrežnoj stranici borghild.de uz mnoge detalje, koji se mogu (uglavnom) verificirati, i govori o radu tima nacističkih znanstvenika od 1941. nadalje na stvaranju prve lutke za seks u povijesti čovječanstva. Ta je lutka navodno bila dizajnirana kako bi zadovoljila razumljive spolne nagone njemačkih vojnika u ratu uz istodobno izbjegavanje neugodnih zdravstvenih rizika povezanih s posjećivanjem bordela. Ubrzo je procurilo da je priča lažna i da ju je umješno stvorio neki (još uvijek anonimni) autor.

Ali bez obzira na autentičnost priče, današnji uspjeh projekta Borghild i sama činjenica da ga je netko odlučio iskopati (ili vjerojatnije sasvim izmisliti) otkriva trajnu privlačnost nacističke povijesti i probleme koje Njemačka (i ostatak svijeta) ima s njezinim prevladavanjem. Koliko naša današnja tehnologija duguje istraživanjima koje je njemačka industrija provodila između 1933. i 1945.? Je li "nordijski tip" potpuno nestao kao "erotski model" ili je još uvijek prisutan u fantazijama milijuna internauta privučenih obiljem pornografije iz sjeveroistočne Europe, kao i u modelu današnjih silikonskih lutaka za seks? Jesmo li prevladali traumu nacizma ili se ona ustvari još uvijek vraća i opterećuje mnoga današnja pitanja?

Rekonstrukcija Janeza Janše zanima se, kako se čini, uglavnom za te aspekte projekta. Izgleda da to djelo istražuje tri paralelna smjera: "aktualizaciju" projekta uz objekte koji su pronađeni ili stvoreni prema potrebi; "verifikaciju njegove autentičnosti" kroz povijesno istraživanje i dokumentarne dokaze; te "implementaciju" projekta uz pomoć novih detalja. Znakovito je da su sve te pristupe već istražili oni koji su se najprije prihvatili te priče – bili oni novinari ili entuzijasti.

Janša koristi dvoznačnosti *reenactmenta*, rekonstrukcija, reappropriacija i tome slično, pozivajući se na zajednički latinski korijen riječi tradicija i izdaja (*tradere* znači izručiti, prenijeti, predati). Priča se oslanja na tu dvoznačnost zahvaljujući činjenici da je izvorni događaj, iako dobro dokumentiran, zauvijek izgubljen. Nije li to naposljetku motivacija u pozadini svakog *reenactmenta*?





Janez Janša, Janez Janša, Janez Janša, *Monument to the National Contemporary Art (Golden Triglav)*, 2008, photo: Peter Rauch NAME - Readymade steirischer herbst Festival of new art, Forum Stadtpark, Graz, 4-25 October 2008. Courtesy: Aksioma – Institute for Contemporary Art, Ljubljana



Vaginal Davis, *The Madonna of Labachdorf*, galerija Alkatraz, Ljubljana, June 2007, photo: Nada Žgank. Courtesy: Aksioma – Institute for Contemporary Art, Ljubljana

# Re:akt! Things that Happen Twice

Domenico Quaranta

During recent years the term reenactment and the practices it refers to have enjoyed increasing success in the artistic context. On one hand, this success is due to the advent, and success, of a new generation of performance artists interested in staging seminal performances of the past, while on the other hand a series of events, shows and conferences have had a hand in drawing attention to the practice. A list, albeit provisional, could include *A Little Bit of History Repeated* (Berlin, KunstWerke 2001), in which contemporary artists staged performances of the sixties and seventies; *A Short History of Performance* (London, Whitechapel Art Gallery 2003), where the original artists re-staged their own performances; *Experience, Memory, Reenactment* (Piet Zwart Institute, Rotterdam 2004), a series of lectures and screenings involving, among others, Rod Dickinson, Steve Rushton and Pierre Huyghe; *Life, Once More – Forms of Reenactment in Contemporary Art* (Witte de With, Rotterdam 2005), featuring a number of pieces which have become part of the canons of historic reenactment, from *The Milgram Reenactment* by Rod Dickinson to *Spielberg's List* by Omer Fast; *7 Easy Pieces* (Guggenheim Museum, New York 2005), an outstanding personal exhibition by Marina Abramović, during which the artist re-staged seven performances of her own and others, attempting at the same time to offer a model for re-staging performances of the past; and the recent *History Will Repeat Itself. Strategies of reenactment in contemporary (media) art and performance* (HMKV at Phoenix Halle, Dortmund 2007), which provided a relatively exhaustive overview of reenactment inspired by past events, both historical and topical.

Despite the rather summarized mention we have room for here, the aforementioned events reveal some of the key aspects of the reenactment phenomenon, and call for a reflection on its complexity. On one hand, indeed, the success of reenactment appears to be connected to a parallel, vigorous return to performance art, both as a genre practiced by the new generations, and as an artistic practice with its own historicization. On the other hand, the term reenactment accompanies two phenomena that at least at first glance have very little in common: restaging artistic performances of the past, and revisiting, in performance form, “real” events – be they linked to history or current affairs, past or present. Both of these aspects deserve attention, not least for the fact that they reveal the complexity of the phenomenon, and the motivations and operative approaches that are gathered under the umbrella term of reenactment.

## The return of performance art

The advent of reenactment in the artistic context appears to lie at the point where two parallel, only seemingly conflictual processes converge: the predominance of “mediatized” (or mediated) experience over direct experience, and the resurfacing of performance art.

The mass media (newspapers, radio and television) has long been our main interface with current affairs, but only in recent years, with the second Gulf War and 9-11, has it become the principal “destiny” of historic events, the witness for whom history is played out and experienced. But it is not just history – events which in one way or another belong to the upper register of our collective existence – that mainly occurs by means of the media: our daily lives are now increasingly “mediated”. Digital cameras and videocameras painstakingly document our daily existences, filling our computers and the internet with an unprecedented quantity of amateur media material. E-mail, mobile phones, chat rooms, social networks and virtual worlds are the means that we delegate a growing portion of our social relations to, and in the 3D arenas of videogames some of us experience what we reckon is the best version of our lives.

In spite of this, performance art, which became established in the late sixties and throughout the seventies, then was cast aside in the eighties when the market recovered and more traditional genres re-emerged, before being feebly relaunched in the nineties, now appears to be experiencing a second life. And this is a highly apt turn of phrase, when we consider the numerous reinterpretations of historic performances, that in the microeconomy of contemporary art appear to have acquired the clout of musical cover versions. A second life it is, but not a second youth. The performance art of today seems much more mature, conciliating and reasonable, and less pure and radical compared to its first season. Back then, documenting performances in photos and videos, when not expressly forbidden, was done in a lowly, “for the record” way, and these documents were openly anti-aesthetic. Now, on the other hand, performance art does not exist without media-based documentation; so much so that Tino Sehgal’s request not to publish images of his performances looks more like a celebrity whim than a groundbreaking stance.

Performance art came into being as an anti-establishment practice, a radical rejection of the commercialization of art – I use my body because it is the only thing that no-one can ever sell – and then gradually changed, with props becoming fetish objects, and its documentation (now carried out by professional photographers and cameramen) becoming a series of works in their own right. In this way performance art has ended up being the protégé of a spectacular system that demands experiences rather than products, events rather than objects. Or as Jennifer Allen writes:

"In retrospect, performance art – from expanded cinema to happenings – seems to have anticipated an economy beyond the traditional material commodity, where spectacles, adventures, experiences and services could be packaged and sold."

So it was that performance art came to an agreement with the media, which on one hand guarantees its survival over time, and reconciles it to the market, and on the other offers it new scope for action, from live broadcasts to the use of virtual platforms for performance purposes. Which means that performance art no longer necessarily involves the body, and that increasingly, the rapport with the media is no longer one of subordination, but on equal terms: the media no longer simply "documents" events, but participates in them and becomes a part of them.

All of this is central to the question of reenactment, which is linked to the issue of mediation for various reasons: firstly because reconstructing the past often relies on media documentation, rather than direct knowledge, if not narrative or fictional accounts<sup>1</sup>; secondly because the very *raison d'être* of reenactment is often its photographic or video documentation<sup>2</sup>; and lastly because reenactment occasionally comes into being in an entirely mediatized form<sup>3</sup>.

## Performance, remediation, citation

It is not easy to identify the route by which reenactment entered the history of performance art. One thing for sure is that the concept is a vague one, linked as it is to two practices which are fundamentally different in terms of origins and motivations: restaging performances and reproducing historic events.

The first form lies entirely within the realm of art, and the particular history of performance. In the sixties and seventies, when performance art came into being as a contemporary art practice, the main aim of the artists was to distinguish what they were doing from theatre. Vito Acconci has said: "We hated the word 'performance' [...] performance had a place, and that place by definition was theatre, a place you went to like a museum."<sup>4</sup> The theatre was rejected as an institution, and also as the canonical arena for representation, in terms of theatrical make-believe, for being non-authentic. Performance art, on the other hand, was about authenticity, the here and now, endurance. "No rehearsal, no repetition, no predicted end", to quote the conditions of Marina Abramović<sup>5</sup>. Who, it has to be said, refused to keep or display props, and refused to attribute work of art, fetish-like status to the documentation of her performances, which she did however keep. Many other artists also did so, both then and now. The repetition of performances was another widespread practice, and in Fluxus events was even part of the DNA, based as they were on an instruction, a repeatable script. But the fact that a rule is disregarded does not prevent it from conditioning the context that generated it. It is only when this rule is cancelled from the canons of performance that repetition becomes reenactment. In Abramović's career this happened when, after splitting up with Ulay, the artist felt the need to take her distance from her life and works, and she discovered that the best way of doing this was to "restage it" in the language of the theatre, which she had avoided like the plague till that moment. The result was *Biography* (from 2002), a "show" in which Abramović constructs her biography out of some of her historic performances interpreted according to the language and conventions of the theatre. She later gradually abandoned acting in the show herself, getting her pupils and collaborators to stage it. *7 Easy Pieces* (2005) was the next step, springing from a need and a duty, as the artist explains:

"I feel the need not just to personally re-experience some performances from the past, but also to think about how they can be re-performed today in front of a public that never saw them. [...] After thirty years of performing, I feel like it is my duty to retell the story of performance art in a way that respects the past and also leaves space for reinterpretation."<sup>6</sup>

On one hand then, there is a personal need to "re-experience" some of her own and others' performances, while on the other the artist feels the duty to commit these experiences to history, at the same time detaching them from the mystification created by poor documentation:

"Due to the dire conditions of performance art documentation, these substitutable media never did justice to the actual performances. The only real way to document a performance art piece is to re-perform the piece itself."<sup>7</sup>

But apart from Abramović's personal motivations, it is clear that reenacting performance art is only possible in the context of a renewed, extended conception of this art form. In the catalogue of the touring exhibition<sup>8</sup> *No lo llames performance / Don't Call it Performance* (2003), Paco Barragan lists eight points that he believes characterize performance art today. Some of these are especially relevant to the practice of reenactment:

"2. The action is of a 'portable' character, able to be reproduced in different environments and before different audiences. [...] 4. Loss of hierarchy: live action is not automatically valued above its

1 One classic example is *The Third Memory* (1999), the video-installation by Pierre Huyghe in which John Woytowicz's hold-up in the Chase Manhattan Bank in New York in August 1972 is restaged by the same protagonist, with constant references to the film of the story, *Dog Day Afternoon* (1975) by Sidney Lumet, starring Al Pacino.

2 Here there are numerous examples. Naturally, if events of the past only exist for us in mediated form, we should not be surprised if what is restaged is not the actual event but the media artefact that conveys it.

3 Take the videogame *Waco Resurrection*, for example, which was produced in 2004 by the American team c-level (Eddo Stern, Peter Brinson, Brody Condon, Michael Wilson, Mark Allen and Jessica Hutchins). The game is a classic shoot 'em up which enables the player to relive first hand the massacre of the Branch Davidians by the FBI, in the role of the leader of the sect David Koresh. Thanks to the immersive nature of videogames, each session of play consists in a reenactment of the actual events, rendered particularly realistic by the faces of the characters, based on the real people involved, and the soundtrack which plays through the headphones.

4 Quoted in Michael Rush, *New Media in Late 20-th Century Art*, 1999, Thames & Hudson Ltd, London, p. 52.

5 In AAVV, *Marina Abramović. 7 Easy Pieces*, exhibition catalogue, Charta, Milan 2007, p. 15.

6 Ibid., p. 10.

7 Ibid., p. 11.

8 Organized by the Audiovisuals Department of the Centro de Arte Reina Sofía Nacional (Madrid, Spain), and presented there in 2003, the show travelled to Centro Andaluz de Arte Contemporáneo (Seville, Spain), Centro Párraga (Murcia, Spain) and El Museo del Barrio (New York, USA). See Paco Barragan, *No Lo Llamas Performance, Don't Call It Performance*, El Museo del Barrio, New York 2004.

recording. [...] 6. The 'remake' of given historical performances is not seen as a mere reproduction of the original action, it has become a new art form."

This new art form, while it often uses mediation (during both preparation and staging), therefore springs from a dynamic which is the exact opposite of mediation, namely the desire to recover the original in all its immediacy, and therefore in the only possible way: by experiencing it. It is a highly self-referential art form, in view of the fact that it takes place entirely within the art world, whether motivated by historicization, tribute or celebration, or by a desire to verify the validity of a given performance when set in another era, another arena, and with other actors. The idea of repetition implicit in the "re" prefix tends to make us forget that the heart of every reenactment lies not in its fidelity to the original model, but in the differences between the original and the "remake". These differences may be actively pursued (for example, by changing the sex, age or nationality of the actors) or avoided, but are inevitable.

The concept of self-referencing, in particular, is fundamental to understanding this form of reenactment. It is in fact more of a "citation" or act of appropriation, rather than the restaging of an event or a theatrical reproduction. This happens because art is always a linguistic act, even when it becomes an event; and because this event, in the meantime, has in turn become a fetish object that can be plucked out of the sea of confusion that is our cultural panorama. The motivations mentioned by Abramović, the reasons she gives for embracing the practice of reenactment, include an advertising campaign that appeared in *Vogue Italia*. Without her authorization the magazine had appropriated one of her performances, and the event, transformed into an image, became an icon, therefore able to be appropriated, recycled, repeated, relived.<sup>9</sup> This does not mean that reenactment is appropriation, citation, plagiarism or the like, but only that it relates to and dialogues with these artistic languages. In its respect for the original event, and its attempt to bring it to life in a different context, reenactment is the way that performance art survives and makes its mark in the age of post-production.

## History as an act

When it comes to reenactments of events outside the art world – be they historical events, distant or recent news items, experiments, literary excerpts, and so on, we enter a completely different conceptual arena. The forms that this can take are in fact so different that at times gathering them all under a single term (reenactment) and confining them to a single operative arena (performance art) might seem specious and arbitrary. Another limiting factor, that many critics have lingered over, is the comparison between historic reenactments (reliving a past event, in virtue of its being in the past) and the artistic version (which relives a past event in view of the meaning this holds for the present).<sup>10</sup> It might make more sense to talk about "reactivating" an event, or a sign: a term which is also legitimized by the verb "enact": this not only means "to act out (a role or play) on stage", but also "to put into practice", often used with reference to a law coming into force. From this point of view reenactment is not so much, or not only, the restaging of an event, but its translation into an act: an act which may be, but is not necessarily, performance-based.

Reenactments of historic events are inevitably obliged to take account of other practices of reactivation belonging to popular culture, of which it sometimes takes on the approaches and forms. These practices include re-evocations, role-playing and cosplaying. Reevocations, which are particularly popular in English-speaking countries, often regard village fairs and the restaging of historical events belonging to a particular local context, which they stand out from for their aspirations to authenticity and historic accuracy.<sup>11</sup> Reenactors, who often appear in the crowd scenes of historic films, carefully study the costumes, lifestyles and language of the era they want to reenact, and rather than restaging it, they actually relive it. Role-playing and cosplaying are only apparently less faithful to historic fact: in actual fact they often involve the same level of philological precision as historic reenactments, but with reference to a literary theme, usually linked to the fantasy genre, as seen in the first role-playing games, and later videogames. The level of identification with the game character is often so complete that it would put the top students at Actor's Studio to shame.<sup>12</sup>

Among the other practices that reenactment occasionally takes on, we should not forget historical fakes, media hoaxes and film, insofar as it is make-believe based on reality. There are numerous examples of this, from the previously mentioned video-installation by Pierre Huyghe *The Third Memory*, where the actual event is constantly filtered by its cinematographic alter ego, to *Greenwich Degree Zero* (2006) by Rod Dickinson and Tom McCarthy: an installation that presents the documentation of an event which never actually happened. In short, Dickinson and McCarthy take up the story of a failed terrorist attack at Greenwich Observatory in 1894 by a French anarchist, and document it as if it really did take place, by manipulating the media of the day. Works like these demonstrate that in the practice of reenactment, references to events of the past resuscitated for the meaning they can acquire in the present is only one of the many possibilities.<sup>13</sup>

9 The campaign, by Steven Meisel, was inspired by *Relation in Space* (1976) and published in issue 579 of *Vogue Italia*, in November 1998. See AAVV, *Marina Abramović. 7 Easy Pieces*, quoted, p. 8.

10 See Inke Arns, "History Will Repeat Itself", in Inke Arns, Gabriele Horn (eds), *History Will Repeat Itself. Strategies of reenactment in contemporary (media) art and performance*, exhibition catalogue, Hartware MedienKunstVerein, Dortmund and KW Institute for Contemporary Art, Berlin 2007.

11 Historic reenactment is explored at length by Sven Lütticken in his essay "An Arena in Which to Reenact", in Sven Lütticken (ed), *Life, Once More. Forms of Reenactment in Contemporary Art*, exhibition catalogue, Witte de With, Rotterdam 2005, pp. 17 – 60. Lütticken traces a line between the phenomenon of the "pageant" – the Medieval religious representations on floats – and the battle reenactments which became popular in the 1960s, first in the US and then in Britain, underlining their historicist nature: "Reenactments are happenings. At a time when pop art, Fluxus and minimalism celebrated the now, reenactments tried to create an experience of the past as present, or as much present as possible" (ibid, p. 27).

12 This extraordinary immersive capacity, which leaves us in no doubt over how real role-players perceive their fantasy worlds to be, greatly struck the American artist Brody Condon, who in summer 2008, on the occasion of Sonsbeek 2008: Grandeur International public sculpture exhibition, orchestrated *Twentyfivefold Manifestation*, a massive performance involving around 80 actors, based on a series of ritual type "games". For more information see <http://www.sonsbeeklive.org/>.

13 In the *Re:Akt!* platform, reenactment as the progression of a media hoax is the fulcrum of the project *SS-XXX | Die Frau Helga. The Borghild Project Reconstruction*, while the reference to cinematographic narration returns in *C'était un rendez-vous (déjà vu)*, both by Janez Janša.

While it is therefore evident that in reenactment the original event or “text” is not necessarily expressed in performance form, it is true that it always translates into a script or narrative, and that when this is staged as a performance it inevitably begs a comparison with theatre and its “suspension of disbelief” aspect. Performance-based reenactments use actors who know their parts to perfection, sophisticated scripts and painstakingly reconstructed sets, so why not talk about theatre rather than performance art? The reason is that reenactment, while replicating a past event, is not about representation, but action: it does not want to be viewed as fiction, but as an authentic fact, something happening in the here and now. Performance-based reenactments do not take place in theatres or sets (arenas for representation) but in real-life venues, and by the same token the spectators are never an audience, but witnesses. Lastly, we could assert that reenactment does not tackle history and the original event in terms of creating an account or reproduction, but more in terms of taking a sample. The event itself is viewed as a ready-made that can be isolated, sampled, decontextualized and repropounded.

## The topical nature of reenactment

We have yet to address the question of why the two lines of reenactment, apparently so mutually independent, took root in more or less the same period, and appear to capture the *zeitgeist* so aptly. In actual fact there are a few pointers: the renewed topicality of performance art, which has become one of the pillars of the spectacular system of art and its peculiar economy; the fact that our experience of history is by and large mediated, which on one hand increases our desire for “real events”, and on the other has got us accustomed to reliving the same events over and over, simply by pressing “replay”. Then there is life itself, which on one hand is increasingly based on mediated experiences, and on the other is often based on nothing other than the remediation of a media model. The videos of Palestinian kamikazes are all pretty much alike, and have now become a model on which teen psychopaths without a cause base their messages, uploading them to YouTube before dashing into a school, gun in hand. The Columbine massacre remediated a shoot-up in a videogame, and in *Elephant* Gus Van Sant restaged the images from the school’s security cameras. Peggy Phelan offers a highly interesting analysis of the attempted shooting of Reagan as the remediation of a series of narrative events, films (*Taxi Driver*), and real events obsessively regurgitated by the media, like the Kennedy assassination – connections which gain even more significance when you think of the role the media began to play in American democracy precisely as of the Reagan administration – under a president who was a former film star.<sup>14</sup>

14 See Peggy Phelan, “Hinkley and Ronald Reagan: Reenactment and the Ethics of the Real”, in Sven Lütticken (ed), *Life, Once More. Forms of Reenactment in Contemporary Art*, quoted.

In other words, reenactment is actually the art form *par excellence* in a society where mediation has triumphed completely over direct experience, and has stealthily taken over everyday life. The appeal of reenactment lies in its very ambiguity, in how it manages to be both a confirmation of the power of the media and an illusory *revanche* of direct experience.

Lastly, the concept of history as readymade introduced in the previous paragraph leads us to consider reenactment as one of the many forms assumed by what Nicolas Bourriaud has identified as the predominant form of contemporary art in the information age: post-production. In this sense reenactment could be seen as one of the products of that new form of culture that Bourriaud calls the “culture of use or culture of activity”, in which:

“[...] the artwork functions as the temporary terminal of a network of interconnected elements, like a narrative that extends and reinterprets preceding narratives. [...] Going beyond its traditional role as a receptacle of the artist’s vision, it now functions as an active agent, a musical score, an unfolding scenario [...]. In generating behaviors and potential reuses, art challenges passive culture, composed of merchandise and consumers.”<sup>15</sup>

15 See Nicolas Bourriaud, *Postproduction. Culture as screenplay: How art reprograms the world*, 2002. Online at <http://itp.nyu.edu/isco/pdfs/Bourriaud-Postproduction.pdf>.

## Isolating the “re-”: the Mount Triglav series

Connecting the phenomenon of reenactment with the more generic concept of postproduction means opening our eyes to a broader horizon than that indicated by this term: a horizon defined not as before, by the concept of “updating” something, but by the semantic arena evoked by that short prefix at the start of the word. This is the context of the work developed in the *Re:akt!* platform. The idea of repetition is just one of the concepts implied by this particle. There are other interesting ideas which run alongside it, such as “response”, and “reaction”. All of the works in the *Re:akt!* platform bring “up to date” an event (artistic or otherwise), and also respond or react to that event. And lastly, they offer a wider meta-reflection on the idea of action (Re-garding act). More than just reenactment, then: rather, as Duchamp described art, “a game among men of all eras”.

It wouldn’t be easy to find a better description for the Mount Triglav series, in which three groups of men from different decades are playing among them and with the same symbol. To understand

this body of work, created in different periods by different artists, we should distinguish between two different levels right from the start: the history of the symbol in the context of the collective perception and memory of a population; and the history of repeated attempts to appropriate this symbol, against the background of an artistic history as particular as that of Slovenia.

The symbol in question is Mount Triglav, which, standing at 2,864 metres, is the highest mountain in Slovenia and the Julian Alps. The name ("tri", three and "glave", heads) would appear to derive from its characteristic three-pointed shape, though some link it to a three-headed divinity from Slavic mythology. Traditionally, the mountain is one of the symbols of Slovenia, though it took some time for it to become an official icon. Mentioned in one of the most popular patriotic songs (*Oj, Triglav, moj dom* by Jakob Aljaž), Triglav only appeared on the Slovenian flag in 1991<sup>16</sup>, in place of the red socialist star, when the country left the Socialist Federal Republic of Yugoslavia. It did, however, appear in military insignia as of the post-war period. Around 2003 the design of the flag, too similar to the Slovakian flag, was called into question; nothing was done, but it is significant that the winning sketch was based entirely on the stylized outline of the mountain. In January 2007, Mount Triglav put in an appearance on Slovenia's 50 eurocent coin.

We are therefore dealing with a national symbol, but that of a nation whose recent history is considerably tormented. One of the first provinces of the Austro-Hungarian Empire to have its flag recognized, after the First World War Slovenia became part of the newly-formed Kingdom of Serbs, Croats and Slovenes. During the Second World War parts of the country were variously occupied by Italy, Germany and Hungary, then in the post-war period it became part of the Socialist Federal Republic of Yugoslavia. On 25 June 1991 Slovenia declared independence from Yugoslavia, obtaining it after a brief conflict known as the "Ten-Day War". The stability it subsequently achieved, both politically and economically, led to it being the first Balkan nation to enter the European Union, in 2004.

On 30 December 1968, at the Zvezda Park in Ljubljana, three members of the group OHO (Milenko Matanovič, David Nez, and Drago Dellabernardina) donned a heavy black sheet which reached down to their feet, leaving only their faces visible. The performance – in actual fact little more than a tableau-vivant – was entitled *Mount Triglav*. The newly-founded group was set to become one of the most interesting players in the brief season of the Slovenian artistic neo-avantgarde. Having started life with an open artistic identity, as an interdisciplinary context hosting different practices, in 1969 OHO set about forming a genuine artistic collective, working on the confines between conceptual art, performance and process art. An anti-art stance soon began to predominate, and between 1970 and 1971 OHO evolved into a kind of hippy commune, in an attempt to take the fusion of art and life to extremes. The OHO story is emblematic of a very particular phase in Slovenian art, in which protests against the art market and the work of art as object, and the anarchist, libertarian stance of the international neo-avantgarde movements, were expressed in a particularly extreme way, something that enabled the art scene in Slovenia, unlike in other contexts, to avoid being integrated into the system. *Mount Triglav* is emblematic of this attitude: OHO takes on the task of "embodying" a national symbol, at a time in which the nation's dream of self-determination appears painfully subjugated to a utopia under threat. And even though the long hippy hair of the performers does introduce a note of parody, the members of OHO are careful not to give their performance any specific ideological connotations. *Mount Triglav* still appears as impenetrable as the rock face of the symbol it incarnates. As Katie Kitamura writes, "OHO's performance seemed both to inhabit the national symbol and to claim it for itself, replacing the anonymous peaks of the mountain with the faces of 1960s' counterculture."<sup>17</sup> Beyond other more historic connotations, like their conceptual aptitude for working with language, as noted by Miško Šuvaković<sup>18</sup>, and the "objectification of the human", highlighted by Kitamura, what strikes us about this work, and justifies the subsequent reenactments, is the deconstruction and reconstruction of the symbol. The performance interferes with a symbol, and creates another: the tiny blurred photos of the event are an emblem of performance art in the sixties and seventies – more interested in the process than the object – and in the construction of an event more than its duration over time; they are also artistic fetish objects. Precisely in view of their neglected, anti-aesthetic feel and non-mediated character, these objects are ideal witnesses to the authenticity of an event that, at a distance, has acquired an almost sacred status. These images, like many others which document early performances, are like the relics of saints: their aura is not self-made, but acquired, independently of the intentions of those who produced them.

This latter aspect is decisive for the comprehension of *Like to Like* (2003-2004), a project by the group Irwin, which takes the form of six large format prints of some of the historic works by OHO, including *Mount Triglav*. On one level, the entire operation can be interpreted as a reflection on performance art and its ability to give rise to iconic images. In *Like to Like*, Irwin appropriates some projects (performance art, but also installations, environmental art, etc.), and transforms them into images. The performance aspect of the various projects is lost, and what is highlighted is their ability to give rise to images that lodge in the memory, both individually and collectively, withstanding the test of time, becoming part of history and manipulating an identity. The painstaking philology with

16 On this occasion, the symbol on the flag was redesigned by Marko Pogačnik, none other than a member of the OHO group: a curious intersection between the collective history and artistic history of the symbol, which acquires further meaning in light of what follows.

17 Katie Kitamura, "Triglav", in *Frieze Magazine*, Issue 113, March 2008.

18 "The artistic work, which models a mountain, showed the relationship between 'mountain as material' and 'name as label'. Three real human hippie heads were similar to the three peaks of the mountain." In Miško Šuvaković, "3 x Triglav: controversies and problems regarding Mount Triglav", in Janez Janša, Janez Janša, Janez Janša (eds), *NAME Readymade*, Moderna galerija / Museum of Modern Art, Ljubljana 2008, p. 70.



which Irwin stages the OHO performance is at odds with its betrayal of the initial premise of the original work: performance as bringing an end to the artistic object. This basically means two things: on one hand Irwin operates in an entirely different artistic context, where performance art exists in virtue of the media it generates; while on the other hand, the group is performing an operation of historiography. This operation resembles that implemented, in a different way, in *East Art Map*, the volume that reconstructs “the missing history of contemporary art, art networks, and art conditions in Eastern Europe from the East European perspective”<sup>19</sup>: in *Like to Like* Irwin manipulates memory, and writes the history of Slovenian art. To quote the statement that introduces the “texts” section of their website: “There is Greek art; there is German art and there is French art. But there is no art as such. The more Slovene our art is, the better.”

19 Irwin (eds), *East Art Map: Contemporary Art and Eastern Europe*, Afterall Books 2006.

At this point we should consider the artistic intentions of the Irwin group. Founded in 1984, Irwin represents the “visual arts” division of the Neue Slowenische Kunst, an ambitious collective project that consists in reliving the trauma experienced by the avant-garde movements when they witnessed totalitarian regimes appropriating their utopian impetus. As Eda Kufer and Irwin write: “Retro avant-garde is the basic artistic procedure of Neue Slowenische Kunst, based on the premise that traumas from the past affecting the present and the future can be healed only by returning to the initial conflicts. Modern art has not yet overcome the conflict brought about by the rapid and efficient assimilation of historical avant-garde movements in the systems of totalitarian states.”<sup>20</sup> In other words, NSK could be described as the most colossal reenactment in the history of contemporary art: that of the avant-garde and its trauma.

20 Eda Čufer & Irwin, “NSK State in Time”, 1993. Available online at <http://www.nskstate.com/irwin/texts/nsk-state-in-time.php>

In Irwin’s artistic programme, this concept is declined into three main principles: the “retro-principle”, based on decoding and re-coding the art of the past; emphatic eclecticism, and asserting the Slovenian nationality and national culture<sup>21</sup>. This can be seen, for example, in their famous *Icons*, paintings that use collage to mingle avant-garde art with totalitarian propaganda, sacred iconography and the formal characteristics of tradition. The symbols of totalitarian power are demolished not through criticism or parody, but by means of a much more subtle process of over-identification, also termed “subversive affirmation”<sup>22</sup>. The ideology of the NSK oeuvre is not explicitly stated, and this very semantic ambiguity was its strong point in the eighties and nineties. Avant-garde art is not challenged or glorified: it is rewritten.

21 From “The Program of Irwin Group”, April 1984, <http://www.nskstate.com/irwin/texts/irwin-pro-uk.php>.

22 In this regard see the special edition of the journal *Maska* edited by Inke Arns and Sylvia Sasse (*Maska*, vol. XXI, n° 98-99, Spring 2006).

Nowadays, after the collapse of the totalitarian regimes, and in a context that Vladimir P. Štefanec, playing with the language of government propaganda, has dubbed “relaxed capitalism”<sup>23</sup>, it is not clear whether the avant-garde trauma has been overcome or not. One thing for sure is that Irwin has become a definitive point of reference for the new generation of artists, Slovenian and otherwise; and that the relationship between art and the political establishment is a lot more ambiguous and stratified than it was in the days of the avant-garde movements.

23 Vladimir P. Štefanec, “Evolucija motiva”, in *DELO*, October 20, 2007. Štefanec uses the word “sproščen” which means “relaxed”: a key term in the right-wing political propaganda used by Janša to emphasize how idyllic, easy and tension-free everything is.

In this context Janez Janša, Janez Janša and Janez Janša appear. On 6 August 2007 they staged a performance entitled *Mount Triglav on Mount Triglav*, which provisionally closes this matrioska-style story initiated by OHO in 1968. Slovenia has found itself a place in the new world order, and Mount Triglav has survived the transition intact, taking pride of place on one of the coins that symbolizes the victory of capitalism. In recent years cracks have begun to show in the latter, but capitalist democracy seems to be the only available model, the model which countries recovering from the collapse of the great narrations attempt to evolve towards. The powers that be have developed such a strong resistance to criticism, that not only parody, but also over-identification, appear weak strategies.

When they staged *Mount Triglav on Mount Triglav*, the three Janšas had just completed a long bureaucratic procedure enabling them all to take the same name: a name that also happened to belong to the then Prime Minister of Slovenia. While the three artists have always attempted not to reduce this operation to its purely political significance, claiming “personal reasons” for the change of identity, it becomes very difficult to exclude the political element when we see *Mount Triglav on Mount Triglav*. When “Janez Janša” tackles the ascent of Mount Triglav (a sort of rite for Slovenians, something like Muslims going to Mecca) to re-stage the work of a hippy collective in the sixties, they create a kind of short circuit that nothing and no-one seems to come out of unscathed. With Janez Janša we are beyond over-identification as a performance strategy and resistance tactic; what we have here is an oblique attack which functions by annihilating the identity of the symbol: this affirms on one hand the power of the symbol itself, and on the other our resistance to its magnetism.

Davide Grassi, Žiga Kariž and Emil Hrvatin have cancelled themselves out to become Janez Janša, a living, transitory symbol of political power; and Janez Janša nullifies himself in Triglav, the eternal symbol of a nation. The work on the name of the mountain continues, and the “three heads” of OHO become one: that of Janez Janša, which is both single and trinity. This does not however imply that each renounces his own artistic<sup>24</sup> and national individuality. Like the three members of OHO who staged the original performance, the three Janezs are of different nationalities. In *Mount Triglav on Mount Triglav*, this fact is ironically underlined by the position of the three heads and the direction

24 For an analysis of the continuity between the work of the three artists before their name change, and their joint work as Janez Janša, see Zdenka Badovinac, “What is the importance of being Janez?”, in Janez Janša, Janez Janša, Janez Janša (eds), *NAME Readymade*, Moderna galerija / Museum of Modern Art, Ljubljana 2008, pp. 51 – 65.



of their gazes: the artist formerly known as Davide Grassi looks towards Italy, and the Croat Hrvat in towards Croatia, while the Slovenian Janez appears to look generally around.

The troubled relationship with a symbol that stands the test of time thanks to a series of adaptations and variations, which at times are imperceptible, is evident in the numerous anniversaries that occasion the performance, according to the statement given by the three Janšas: “Janez Janša, Janez Janša and Janez Janša performed the action entitled *Mount Triglav on Mount Triglav*, in order to commemorate the 80<sup>th</sup> anniversary of the death of Jakob Aljaž; the 33<sup>rd</sup> anniversary of the Footpath from Vrhnika to Mount Triglav; the 5<sup>th</sup> anniversary of the Footpath from the Wörthersee Lake across Mount Triglav to the Bohinj Lake; the 25<sup>th</sup> anniversary of the publication of Nova Revija magazine and the 20<sup>th</sup> anniversary of the 57<sup>th</sup> issue of Nova Revija, the premiere publication of the Slovenian Spring; and the 16<sup>th</sup> anniversary of the independent state of Slovenia.”

It would almost appear that Janez Janša, Janez Janša and Janez Janša are celebrating a country full of anniversaries yet without an identity, unable to comprehend the meaning of its own festivities. Yet, like in the two previous cases, the ambiguity persists: are we sure they are striking a blow on the symbolic meaning of Mount Triglav, or are they actually trying to rid it of all its accumulated dross in an attempt to restore its original identity?

As for formal strategies, it is significant that Janez Janša, Janez Janša and Janez Janša, who asked Irwin to loan them the canvas used three years previously in *Like to Like*, abandon the vertical format used by both OHO and Irwin, which was clearly inspired by the stylized outline of the mountain (as it appears on the flag and coat of arms). They chose to adopt a horizontal angle, which is less recognizable but more similar to the real shape of the mountain. Here once again there appears to be an attempt to return to the origins, aware of all the symbolic encrustations, but at the same time determined to do away with them.

Triglav, the national symbol of Slovenia, which thanks to OHO and Irwin, has also become an emblem of Slovenian art, has completed its process of monumentalization: from object to symbol, from symbol to reinterpreted, subverted icon, to image, to monument. In the golden sculpture entitled *Monument to the National Contemporary Art (Golden Triglav)* created by Janez Janša, Janez Janša and Janez Janša, the mountain is once more an object, not merely a linguistic construct. In *Mount Triglav on Mount Triglav*, the symbols explode due to their very accumulation. But what emerges at the end, under all the layers, is not a meaningless fetish object, but the hard rock of the mountain.

## Beyond reenactment

Other projects featured in the *Re:akt!* platform address the notion of reenactment in a similar way. More than actual reenactments, they could better be described as a critical re-action to the very notion of reenactment. In *Ich Lubbe Berlin!* (2005), the Slovenian artistic collective SilentCell Network reenacts the Reichstag fire in a “symbolic”, playful, ironic way. No one notices the performer but the neutral eye of the camera that follows him from the start of his journey, while he throws little cardboard flames into the bins around the Reichstag. His gesture is minimal and silent, but this is precisely where its power lies: he moves away from the choice between black or white, in search of a third way, a less significant but effective third way. His action takes the form of a minimal comment, a note in the margin of a system of control which gets progressively more ambiguous the more it hides behind the pretext of an alleged “state of emergency”.

In *Das Kapital* (2006), Janez Janša works in a similar way, reenacting the Prague Spring and Jan Palach’s protest in a street artist style, using remote-controlled toy tanks, a fan, a map and fabric flames, and playing with the double meaning of the word “kapital”. *Das Kapital* is the German title of Karl Marx’s *Capital*, held to be the founding work of Marxism. In the performance logo, the name takes the form of a tank, and the red star of Communism symbolises a shot being fired. The symbolism is evident, almost scholastic: both the Soviet troops and the Czechoslovakian student are fighting to defend their own interpretation of the same utopia. From this point of view, *Das KAPITAL* could be viewed as a metaphorical translation of Palach’s gesture, rather than a simple re-interpretation. But there is more to it than that. The tank does not enter the map of Czechoslovakia as it was in 1968, but that of the geopolitical form the country assumed in 1993, when after the fall of Communism Czechoslovakia split into two separate countries – the Czech Republic and Slovakia. And it was then that Prague suffered yet another invasion, that of Western capital – which was heavily invested in post-Communist countries, with many businesses moving there – and liberal capitalism.

In *C’était un rendez-vous (déjà vu)*, Janez Janša and Quentin Drouet pay an homage to Claude Lelouch’s cult movie *C’était un rendez-vous* (1976), a 9-minute long film featuring a breakneck spin through Paris, filmed from a subjective angle by a camera mounted on the front of a car, which we

never see. Doing the same mounting a camera on the shell of a “Golden Greek” tortoise, Janša and Drouet are “reverse-engineering” the film itself, turning speed into slowness, “cinéma-vérité” into parody, lie and postproduction: the footage is compressed to 9 minutes, and like in the original, “red lights are ignored, one-way streets are violated and centre lines are crossed.” Furthermore, the artists turned what was a simple movie into a complex media object, a plexiglass case containing the video playing, synchronized with a list of the streets covered by the lead character and a satellite map of the route, and with a tortoise shell with a red “blobject” on it (a camera designed in a Ferrari-like style). But what can be seen as a simple, postmodern parody if we look at the object, becomes a real reenactment if we look at the process. The reinterpretation does not view *C’était un rendez-vous* as a finished artifact, but as an *open* work, which includes the production process – which was substantially different from what was declared in the beginning – and the legends it has generated, and skillfully managed, for more than 30 years – between the first release of the movie in 1976 and the DVD version in 2003.

*VD as VB* (2000 – ongoing), by Vaginal Davis, and *Synthetic Performances* (2007 – ongoing) by Eva and Franco Mattes aka 0100101110101101.ORG are both dealing with performances of the past. Vaginal Davis, a giant, charismatic Afro-American drag queen, since 2000 has been organizing performances inspired by those that changed Vanessa Beecroft into an art system celebrity. In actual fact, Vaginal Davis does more than just tackle individual performances, but reworks (and subverts) the entire VB phenomenon: the artist as celebrity and the subject of gossip, fully integrated not only into the art world, but also the realm of communications and advertising; the ritual nature of the performances, from the selection mechanism to the rules for the models (detachment, silence, endurance, etc.), and the cold, refined aesthetic of the images.

Eva and Franco Mattes’ *Synthetic Performances* are a series of (by now) six reenactments of historic performances of the 60s and 70s, staged by the artists’ virtual alter-egos in the synthetic world of Second Life. As they have stated, the series arose out of their polemical stance with regard to the concept of performance art and the very works that they “pay tribute” to. This leads them on the one hand to breach the classic rules of performance art, and on the other to present these works – the efficacy of which was based on the radical way they explored the issues of the body, violence (Chris Burden), sexuality (Valie Export, Vito Acconci, Marina Abramović), identity (Gilbert & George), and the environment and public space (Joseph Beuys) – in a context where these issues acquire a completely different meaning, and as a consequence the original energy of the performance, and its power to provoke, dissipates, or turns into something completely different. In the words of the Mattes: “We chose actions that were particularly paradoxical if performed in a virtual world.” Thus, these “reenactments” could be described more effectively as “displacements”; or, since the space where these performances take place is actually a medium, as “remediations”.

Three other “chapters” of *Re:akt!* are dealing, on the contrary, with historical events of the past. *Slovene National Theatre* (2007), by Janez Janša, is a theatre performance commenting on something that happened in Slovenia right one year before, in Winter 2006, but almost immediately removed from the collective memory. On 28 October 2006 the Strojans, a gipsy family, were forced to leave the Slovenian village of Ambrus under police escort, and taken to a refugee centre in Postojna, 30 miles away. They had been under siege for two days, trapped by a crowd of fellow townspeople who were demanding they leave the town, under threat of death. The disturbing story of the family soon became a political case which brought forth the xenophobia of an entire nation, which until then had been viewed as a haven of peace and prosperity in the troubled Balkans.

In Janez Janša’s work, the original event is not represented, as you would expect, with a piece of theatre, or reconstructed, as you would expect, with a reenactment. The only thing about the Ambrus episode that is presented, with total fidelity, is the linguistic aspect as it was conveyed in the media. But the form that this “re-invoicement” takes, with the actors mechanically repeating what they hear in their headphones, strips the original media documentation of any vestige of drama. Or rather, it strips the word of the rhetoric and anesthetizing slant of the media, and offers it to the spectator bare, without inflection, and as a result, laden with a different kind of drama. At the same time, by detaching these utterances from the media and lending them the immediacy of a live experience, having them spoken by people right there in front of us, Janez Janša brings these words out of oblivion and consigns them to memory.

In *The Day São Paulo Stopped* (2009), Brazilian artist Lucas Bambozzi deals similarly with something that happened quite recently, that he himself experienced firsthand, both directly and via the media. In May 2006, some members of the Primeiro Comando da Capital, or PCC, an anti-establishment Brazilian prison gang and criminal organization, were able to coordinate from the prison – using their mobile phones – a rebellion which was intended to spread to the entire state of São Paulo. After three days of riots, the final outcome was horrific: 141 dead (according to the most cautious estimates) and 53 injured, among them police, criminals and civilians; 299 attacks against police stations, courts, banks and buses, and the largest city in Latin America brought to a standstill, with residential areas resembling ghost towns and the big highways gridlocked by the most spectacular

jams of the year. Attracted by the role played by the media in the entire episode, Bambozzi realized a series of videos, meant to be displayed as a multi-screen video installation. Mixing “original” material, conveyed by the mass media or produced by those involved in the events, and material “reconstructed” by the artist for the occasion, he produced a media flow which roll out different versions of the events, and which, when taken together, form a complex, fragmented, multi-faceted mockumentary.

A far more unusual approach to reenactment is used by Janez Janša in *Il porto dell'amore* (2009), dealing with the short-lived Repubblica del Carnaro, founded by the Italian poet Gabriele d'Annunzio in the Istrian town of Rijeka in 1919, and held for almost sixteen months. The Rijeka episode has long been blighted by the shadow of Fascism, and only in recent years has Fiume begun to be treated with an attitude that differs from “irreverent underestimation” or “acritical apologia”. For example, the anarchist thinker Hakim Bey, in his legendary essay *T.A.Z.* (1985), on temporary autonomous zones, describes Rijeka as “the last of the pirate utopias (or the only modern example)” and “the first modern TAZ”, comparing it with the Paris uprising of 1968.

Even if, from a narrative point of view, it is based on these recent historiographical approaches, *Il porto dell'amore* doesn't want to rewrite history, being more interested in persuading a local community to conceal with its own history (and with its own ghosts). In fact, *Il porto dell'amore* is an architectural project based around the re-branding of the city of Fiume, including initiatives like the construction of a monumental interactive lighthouse in the port, the renaming of streets and squares and the introduction of various references to the lost history of Fiume. Far from being an act of historic revisionism in dubious taste, *Il porto dell'amore* actually is an act of love towards a place, that, at a certain point in its history, was hit by a wave of energy and poetry that no other place can lay claim to, and that its current guise of provincial town in a former Socialist country would never lead you to imagine. Rijeka: Port of Love, City of Life, Universal Meeting Place, Great Opportunity, Fifth Season of the World, Rainbow City, Holocaust City... What other city in the world has ever merited such an avalanche of epithets?

Janša again is responsible for the most un-orthodox work of the *Re:akt!* platform: *SS-XXX | Die Frau Helga. The Borghild Project Reconstruction* (2007). The project is based on a news story item which did the rounds in 2005, and was reported on as authentic by various esteemed newspapers, from the Spanish *Clarín* to the German *Der Spiegel* to the Italian *Corriere della Sera*. The story, which appeared on the German site *borghild.de*, with many details (most of) which can be verified, regards the work carried out by a team of Nazi scientists, from 1941 onwards, on the creation of the first sex doll in the history of humanity. This was designed to satisfy the comprehensible sexual urges of German soldiers at war, while avoiding the unpleasant health risks connected to frequenting brothels. It quickly transpired that the story was a hoax, artfully created by a (still anonymous) author.

Yet, regardless of its authenticity, the modern day success of the *Borghild Project*, and the very fact that someone decided to dig it up (or, more probably, invent it from scratch), reveals the lasting appeal of Nazi history, and the problems that Germany – and the rest of the world – has in coming to terms with it. How much of our current technology is indebted to research performed by German industry between 1933 and 1945? As an erotic model, has the “Nordic type” disappeared altogether, or is it still present in the fantasies of millions of internauts, attracted by the proliferation of porn from North East Europe, and the model of the current silicone sex dolls? Have we overcome the trauma of Nazism, or does it actually still return to haunt many contemporary issues?

Janez Janša's reconstruction appears to be principally interested in these aspects of the project. The work appears to explore three parallel strands: “updating” the project using objects found or created as needed; “verifying its authenticity” by means of historic research and documentary proof, and “implementing” it by means of new details. It is significant that all of these approaches have been explored by those – journalists or enthusiasts – who picked up on the story.

Janša works with the ambiguities of reenactments, reconstructions, re-appropriations and the like, playing on the common Latin root of the words tradition and betrayal (*tradere*, meaning to hand over, pass on, transmit). The story hinges on this ambiguity, due to the fact that the original event, though well documented, has been lost forever. Isn't this, in the end, the motivation beyond any reenactment?



Spomenik G2, režija Dušan Jovanović i Janez Janša. Photo: Tone Stojko. Na fotografiji: Jožica Avbelj i Teja Reba.

# Obnove predstava i potencijal proračunatog neuspjeha

Astrid Peterle

S engleskoga prevela Marina Miladinov

“Christophe, što je *Trio A* ondje tražio?” Ovo pitanje bilo je upućeno Christophu Waveletu, jednom od autora obnove predstave Yvonne Rainer pod naslovom *Continuous Project/Altered Daily*, prikazane u bečkom Tanzquartieru 2006. godine, a postavila ga je Rainerova tijekom javne rasprave.<sup>1</sup> Bila je iznervirana odlukom autora rekonstrukcije da prikažu video snimku njezina rada *Trio A* tijekom obnove njezina drugog djela. Njezina opaska povlači za sobom važna pitanja koja su općenito vezana uz obnove predstava: rizični odnos “izvornih” autora predstave i autora njezine obnove, kao i pitanje autorstva i mjere do koje bi u obnovi trebalo izmijeniti “izvorni” materijal. Koristim pojam “izvornoga” u navodnicima oslanjajući se na pretpostavku da se “izvornik” i sam stvara kroz ponavljanje u formi obnove. Kao što kaže Katharina Zakravsky, “ono sa čime se mora suočiti obnova predstave jest činjenica da ona transformira izvornik. Referirajući se na njega, obnova konstruira ‘izvornik’ kao povijesni dokument.”<sup>2</sup>

U svezi s glavnom temom 15. konferencije PSI-ja (Performance Studies International) pod naslovom “Misperformance: Misfiring, Misfitting, Misreading”, održane u Zagrebu u lipnju 2009. godine, tvrdim da je obnova uvijek promašena izvedba, uvijek neuspjeh.<sup>3</sup> Obnova je osuđena na neuspjeh – budući da se “izvorna” predstava, poput bilo koje druge izvedbe, nikada neće moći reproducirati na sasvim isti način. Ali zašto bismo uopće baratali dihotomijom “ispravnosti izvornika” i “nedostatnosti kopije”? Obnove trebaju odražavati činjenicu da proizvode nešto različito od “izvornika”. Ako uključuju refleksije o vladajućim diskursima i kontekstu povijesne predstave, kao i one o suvremenom kontekstu ponovne izvedbe, njihov “neuspjeh” u sebi će nositi učinkoviti potencijal. Potkrijepit ću svoju tvrdnju referirajući se na pet obnova predstava ili rekonstrukcija, a to su *Continuous Project/Altered Daily* Xaviera Le Roya i Christophea Waveleta (izvorno Yvonne Rainer), *18 Happenings in 6 Parts* Andréa Lepeckija (izvorno Allana Kaprowa), *Pupilijska, papa Pupilo pa Pupilčki – rekonstrukcija* Janeza Janše (izvorno skupine Pupilijska Ferkeverka) i *Spomenik G2* Dušana Jovanovića i Janeza Janše.

Zbog čega su obnove postale tako popularne u proteklih nekoliko godina? Čini se da izvedbena umjetnost kao mlada disciplina ima želju za stvaranjem vlastite povijesti, za historizacijom. Iako teoretičari nerijetko ukazuju na problematične aspekte institucionalizacije umjetnosti performansa putem obnova, kustosi i umjetnički ravnatelji itekako su voljni uvrstiti ih u svoje programe, i to upravo zbog uloge koju one imaju u stvaranju povijesti umjetnosti performansa, čime joj osiguravaju i autoritet.

Koja je svrha obnove neke predstave? Čini se da postoji jednako mnogo intencija kao i termina, poput obnove, rekonstrukcije, ponovne izvedbe ili prerade.<sup>4</sup> Iako općenito smatram da je poriv znanstvenika da otkriju namjeru umjetnika problematičan, mišljenja sam da je vrijedno istražiti namjeru autora obnova, budući da će to rasvijetliti njihovu funkciju. Vezano uz rad *Seven Easy Pieces*, postavljen 2005. u muzeju Guggenheim u New Yorku, gdje je Marina Abramović obnovila legendarne predstave, kako vlastite, tako i drugih umjetnika, autorica je ustvrdila kako se predstave mogu obnoviti baš kao i glazbene partiture. Na taj način predstave mogu doživjeti i oni koji ih nisu mogli doživjeti u “izvornom” obliku.<sup>5</sup> Tom Marioni, prijatelj Chrisa Burdena, izjavio je nakon Burdenova odbijanja da dopusti Marini Abramović obnovu predstave *Trans-fixed*: “Kada bi djelo g. Burdena preradio drugi umjetnik, to bi ga pretvorilo u teatar, gdje bi jedan umjetnik igrao ulogu drugoga.”<sup>6</sup> Po mome mišljenju, intenciji Marini Abramović nedostaje promišljanje činjenice da je svaka prerada neke predstave, čak i ako se napravi što je bliže moguće izvorniku, drugačiji događaj, koji se događa u drugačijem povijesnom trenutku, a često i u drugačijem kulturnom, geografskom i drugom kontekstu, s drugačijom publikom. Iako se neki performansi (npr. *Pupilijska*) izvode više puta, poput kazališnih produkcija, te stoga nisu, kako se često ističe, jedinstveni događaji bez ponavljanja, performansi uglavnom nisu zasnovani na scenariju koji bi bio namijenjen vječnom ponavljanju poput drame. Ali čak i ako ih ponekad ponavljaju njihovi “izvorni” autori, oni su efemerne umjetničke kreacije koje nestaju kao događaji i preživljavaju, ako uopće, samo u materijalnim dokumentima poput fotografija, video snimki i objekata performansa, ili pak u nematerijalnom sjećanju onih koji su u njima sudjelovali ili su im prisustvovali.

Kakva bi mogla biti intencija obnove osim one koju navodi Marina Abramović, naime da se “izvorno” iskustvo učini dostupnim suvremenoj publici? Dok neki autori obnova nastoje dokazati po čemu je nekoć provokativna predstava još uvijek provokativna ili politička u suvremenoj obnovi, kao što je slučaj s predstavom *Continuos Project/Altered Daily* Xaviera Le Roya i Christophea Waveleta, druge, poput Janeza Janše, više zanima pitanje kakvu su izvedbenu logiku stvorili izvođači “izvornika” i na koji se način ona odnosi prema suvremenim izvedbama i pisanju povijesti umjetnosti performansa.

Moja središnja teza jest ta da je u proizvodnji obnova moguće razlučiti između metode koju nazivam refleksivnom metodom rekonstrukcije i metode kopiranja u obnovi, kakvom se koristi Marina Abramović. Oni koji primjenjuju refleksivnu metodu svjesni su činjenice da nikada ne mogu reproducirati “auru” “izvorne” predstave i ustvari ih ne zanima ponavljanje “izvornog” doživljaja, nego žele učiniti vidljivim jaz između obnove i “izvornika”, koji time postaje predmetom rekonstrukcije. Ta metoda odražava problematične aspekte rekonstruiranja, materijal i dokumentaciju na kojima se može zasnivati, kao i razliku u kontekstu produkcije. Refleksivna metoda izražava ono što nazivam produktivnim potencijalom proračunatog neuspjeha. Budući da su oni koji primjenjuju

1 Javna rasprava uslijedila je nakon predstave AG *Indexical, with a little help from H.M.*, Tanzquartier Wien, 18. studenoga 2006.

2 Katharina Zakravsky, “*Pupilijska* ponovno uprizorena”, *Frakcija* 42 (zima/proljeće 2007.), str. 59.

3 Prva verzija ovog teksta izložena je na konferenciji PSI-ja u Zagrebu, 25. lipnja 2009.

4 Ovdje neću opširnije navoditi definicije različitih termina, nego ću ih koristiti onako kako su primijenjeni u pojedinim projektima o kojima pišem.

5 Marina Abramović, “Reenactment. Introduction”, u: Marina Abramović, *7 easy pieces* (Milano: Edizioni Charta, 2007.), str. 10.

6 Tom Marioni, “Marina Abramovic: Now Playing the Artist”, *The New York Times*, 13. studenoga 2005.

- 7 Na primjer, u javnoj raspravi nakon izvedbe *Pupilijs*, Tanzquartier Wien, 11. studenoga 2006.

- 8 Kako je izjavio Christophe Wavelet u javnoj raspravi nakon predstave *Continuous Project/Altered Daily*, Tanzquartier Wien, 16. studenoga 2006.

- 9 Ovo gledište iskazano je u javnoj raspravi nakon predstave *Continuous Project/Altered Daily*, Tanzquartier Wien, 16. studenoga 2006., kao i u tekstu objavljenom u programskoj knjižici festivala "wieder and wider", Tanzquartier Wien i bečki Muzej moderne umjetnosti (studen 2006). Elektronska verzija dostupna je na stranici [http://www.tqw.at/Content.Node/de/buehne/Folder\\_wiederundwider.pdf](http://www.tqw.at/Content.Node/de/buehne/Folder_wiederundwider.pdf), 1 kolovoza 2009.

- 10 Termin "low-tech" upotrijebila je Yvonne Rainer u javnoj raspravi nakon izvedbe *Continuous Project/Altered Daily*, Tanzquartier Wien, 16. studenoga 2006.

- 11 Citat iz javne rasprave nakon izvedbe *Continuous Project/Altered Daily*, Tanzquartier Wien, 16. studenoga 2006.

- 12 U članku o svome pristupu rekonstrukciji predstave *18 Happenings in 6 Parts* André Lepecki je opisao poteškoće uzrokovane količinom sačuvanih instrukcija: "[...] Nakon što sam prošao Kaprowljeve bilješke, spoznao sam da je ono što stručnjaci uglavnom opisuju kao 'scenarij' ili 'partitura' u slučaju rada *18 Happenings in 6 Parts* prilično golemo tekstualno i vizualno djelo, gotovo samostalno u svojoj bogatoj poetskoj ramifikaciji i izvedbenim potencijalnostima. Moglo bi se čak reći da se znatan dio materializacije tih osamnaest *Happenings* događa samo na papiru; oni pripadaju isključivo papiru, riječima i crtežima i skicama koje ih izvode na desecima desetaka stranica." André Lepecki, "Redoing 18 Happenings in 6 Parts", u: Barry Rosen (ur.), *Allan Kaprow – 18 Happenings in 6 Parts* (Göttingen: Steidl, 2007.), str. 46 i dalje.

refleksivnu metodu svjesni činjenice da tek neuspjelo mogu reproducirati "izvornik", oni otvaraju raspravu o citatima i o različitim značenjima u različitim vremenima i kontekstima, umjesto da nastoje kopirati "izvornik" što je moguće vjernije. Kao što je Janez Janša, čije rekonstrukcije po mome mišljenju predstavljaju refleksivnu metodu, istaknuo u javnim raspravama vezanim uz *Pupilijs*, on preferira termin rekonstrukcija u odnosu na obnovu, budući da je povezan sa činjenicom da je povijest kao takva uvijek nešto konstruirano.<sup>7</sup> Za razliku od termina "obnova", koji se odnosi na izvođenje, termin "rekonstrukcija" priznaje da se određeni aspekti "izvornika" mogu reproducirati i ponovo izvesti, dok drugi ne mogu. Janša naglašava kako se izvedbi obnove uvijek pristupa s drugačijom motivacijom nego što je ona "izvorne" predstave. Drugi važan aspekt koji nikada nije moguće rekonstruirati je "izvorna" publika. Slažem se s Janšom u tome da bi rekonstrukcija mogla biti prikladniji termin od obnove. Stoga ću koristiti taj termin kada govorim o predstavama koje su po mome mišljenju proizvedene uporabom refleksivne metode.

Prije nego što prikažem refleksivnu metodu na primjerima, pozabavit ću se jednom obnovom (ili preradom, kako su je nazvali autori) koja je proizašla iz zanimanja za radikalne aspekte "izvorne" predstave. Zašto radikalnost "izvornih" predstava tako često igra važnu ulogu u odluci da ih se obnovi? Žele li autori obnova učiniti radikalizam "izvornika" dostupnim suvremenoj publici? Žele li ispitati djeluju li radikalni aspekti "izvornika" još i danas na isti način? Preradu predstave *Continuous Project/Altered Daily* (CP/AD) Yvonne Rainer (1969./1970.) napravili su Xavier Le Roy i Christophe Wavelet za festival Tanzquartier Wien 2006. godine. Wavelet, član kolektiva Le Quatuor Albrecht Knust, radio je na preradama te predstave od 1996. godine i Yvonne Rainer uvijek je bila uključena u proces, a povodom bečke verzije izjavio je kako je svrha obnove dokumentarna.<sup>8</sup> Dok je skupina poznatih izvođača izvodila kretnje iz "izvornih" izvedbi CP/AD-a, Rainerova je promatrala događaj pažljivo i pomalo nespokojno s ruba pozornice, povremeno čitajući tekstove o CP/AD-u i ponekad intervenirajući kao instruktorica. Novi postav preuzeo je otvorenu, spontanu strukturu predstave i kretnje koje su autori obnove očito shvatili kao još uvijek veoma relevantne u političkom smislu.<sup>9</sup> Između toga projicirani su video fragmenti nekoliko djela Yvonne Rainer, poput *Trio A* i *People's Flag Show*. Ostalo je nejasno u kojem je smislu ta predstava predstavljala dokumentaciju. Iako su autori obnove CP/AD-a pokušali prenijeti povijesni kontekst "izvornih" izvedbi, kombinacija materijala činila se proizvoljnom. Ne samo da nisu jasno izrazili zbog čega smatraju da je predstava još uvijek politički aktualna, osim zato što još uvijek utječe na suvremene izvođače jer je njezin fond kretnji izveden iz svakodnevnih pokreta i nečega što je Rainerova nazvala "low-tech".<sup>10</sup> Također nije bilo razrađeno zašto je prerada CP/AD-a trebala biti dokumentacija, kao niti koja je metoda primijenjena kako bi se ta dokumentacija napravila. Kada su u javnoj raspravi zapitali Waveleta zašto su obnovili CP/AD, odgovorio je: "Zbog užitka koji izvođači pritom osjećaju."<sup>11</sup> Kada je napravila CP/AD, Yvonne Rainer željela je vidjeti što se događa kada se situacija poput probe javno postavi na pozornicu. Godine 1970. to se smatralo radikalnim, ali danas više nije. Obnova koja tvrdi da je politična i nastoji dokazati današnji politički potencijal predstave zahtijeva više od pukog užitka prilikom izvođenja. Ali zašto autori obnove uopće nastoje osuvremeniti predstave koje su napravljene 60-ih godina 20. stoljeća ili ponovo probuditi njihov politički potencijal? U vremenu kada mnogi zauzimaju skeptični odmak od mogućnosti učinkovite političke intervencije pojedinaca, a kamoli umjetnosti, moglo bi se raditi o tome da neki smatraju oživljavanje umjetnosti 60-ih obećanjem da će se vratiti nešto što je očito izgubljeno (a možda nikada nije niti postojalo). Ipak, nastojanje da se politički potencijali koji su vezani uz određeni povijesni, lokalni i kulturni kontekst presade u naše vrijeme sredstvima obnove možda i nisu rješenje problema pronalaženja učinkovitih načina da se dovede u pitanje današnja hegemonija.

Predstava CP/AD ponovo je izvedena u bečkom Tanzquartieru, u sklopu programa "wieder und wider. performance appropriated" u studenome 2006. Festival je bio organiziran u suradnji Tanzquartiera s bečkim Muzejom moderne umjetnosti i pokazao je da se debate o umjetnosti performansa i njezinim obnovama iznenađujuće često vode odvojeno u različitim umjetničkim formama, poput plesa ili likovne umjetnosti. Zajedničke rasprave o toj temi obično se ne poduzimaju na festivalu. Iako mnoge predstave iz 60-ih i 70-ih godina koje se danas obnavljaju nadilaze granice pojedinih disciplina te kombiniraju elemente plesa, kazališta, likovne umjetnosti i glazbe, stručnjaci se uglavnom drže rasprave o obnovama "legendarnih" predstava koje su dio kanona u kojemu djeluju. Dakako, postoje različite tradicije repeticije, citiranja, prisvajanja i prerade u plesu i likovnoj umjetnosti, na primjer, ali bez obzira na to, rasprava koju potiču različite perspektive čini se plodnom i ponekad čak nužnom. Ovdje se mogu samo ukratko osvrnuti na jednu predstavu koja je "izvorno" nastala u kontekstu vizualne umjetnosti, ali je rekonstruirana u rijetkoj suradnji između institucije koja se bavi vizualnom umjetnošću s jedne strane i znanstvenika/kustosa koji se bavi umjetnošću performansa i plesom s druge. Obnovu predstave *18 Happenings in 6 Parts* Allana Kaprowa napravio je André Lepecki za retrospektivu djela Allana Kaprowa u minhenskoj galeriji Haus der Kunst 2006. godine, a nakon toga je izvedena na festivalu Performa 2007 u Deitch Studios, New York City. André Lepecki imao je priliku zasnovati svoju obnovu na golemoj količini instrukcija – i to čini njegovu obnovu različitom od drugih primjera u ovom članku.<sup>12</sup> Također je imao priliku raspravljati o projektu s Kaprowom prije njegove smrti 2006. godine. Kako piše kustosica Stephanie Rosenthal, Kaprow je pozvao pojedince poput Lepeckija da obnove njegove *happenings* za izložbu. Kako nadalje piše, "Kaprow je također ostao vjeran načelu koje je postavio početkom 60-ih godina, naime da se *Happening* ne može ponoviti, budući da nove verzije nisu replike njegovih vlastitih verzija, nego

trebaju biti drugačije.”<sup>13</sup> Lepeckijeva obnova bila je uspješna zahvaljujući istančanoj rekonstrukciji “izvornog” materijala i refleksiji o razlici koju unosi svaka pojedina rekonstrukcija. Prilično je vjerno slijedila smjernice “izvornika” i samo je integrirala ponešto izmijenjene interpretacije koje su prenosile određene elemente u naše vrijeme, a da se time nije izgubio njihov politički potencijal. Tako je, na primjer, “Black Sambo”, limena igračka koja pleše na stolu, “ključni lik u povijesti one temeljne forme američke popularne zabave, putujućih zabavljača zacrnjena lica, kao i u povijesti američkog rasizma”,<sup>14</sup> zamijenjen u Lepeckijevoj obnovi figurom “Rap Brothera”, koju je kupio u jednoj trgovini igračaka u Rio de Janeiru. “[...] Uvođenje tog Sambo-plesa, koji se mehanički pleše uz kakofoniju avangardnog orkestra koji svira u susjednoj prostoriji, u prostoru osvjetljenom crvenim, bijelim i plavim žaruljama, nije bilo tek nedužna gesta 1959. godine.”<sup>15</sup> Lepecki je odlučio ne upotrijebiti zastarjelu figuru “Black Samba” jer bi “to bilo kao da je vizualna ekonomija rasizma i crnaštva, kao mehanizirane subjektivnosti koja je uvijek spremna pružiti čistu zabavu, stvar prošlosti.”<sup>16</sup> Kako bi učinio vidljivima i promjenu i kontinuitet u rasističkom stereotipu, Lepecki je upotrijebio suvremeni ekvivalent limene igračke. Philip Auslander je jednom zapisao: “[...] Vrijedi razmotriti obnavljaju li obnove predstava zasnovane na dokumentaciji ustvari predstave koje su im podloga ili predstave kao dokumente.”<sup>17</sup> Prema mome mišljenju i Lepecki i Janez Janša, redatelj rekonstrukcija kojima ću se sada posvetiti, uspjeli su obnoviti “predstave koje su im podloga” tako što su učinili vidljivim način na koji su zasnovali svoje obnove na sačuvanoj dokumentaciji.

Predstava *Pupilijska, papa Pupilo pa Pupilčki – rekonstrukcija* Janeza Janše premijerno je izvedena u jesen 2006. “Izvoru” *Pupilijsku* napravili su studenti, uglavnom pjesnici i neizučeni izvođači, u Ljubljani 1969. godine, nakon čega je prošla cijelu Jugoslaviju. Dvadeset dijelova *Pupilijske*, koje su “izvorno” izvodili skupina izvođača i trojica glazbenika, bilo je kombinacija dječjih igara, nacionalističke pjesme, zagonetki, muškarca u snošaju s globusom, prerade jedne talijanske TV-serije, folklor, horoskopskih tekstova i scene s kupanjem, pri čemu su elementi kazališne izvedbe kombinirani s plesom i improvizacijom, a umjetnost sa svakodnevnim životom. Veliki finale sastojao se u tome što je jedan od izvođača zaklao kokoš na pozornici. *Pupilijsku* su intenzivno kritizirali kritičari, ali još više kolege, kako ističe Janez Janša. Glavne točke kritike nisu bili samo “provokativni” aspekti u obliku golotinje, ubijanja životinje ili homoseksualnih prizora, nego u prvom redu formalno radikalni aspekti poput “neprofesionalnosti”, proizvoljnosti i fragmentacije. Janeza Janšu osobito je zainteresirala izvedbena logika koju su svjesno ili nesvjesno stvorili neizučeni izvođači “izvornika”.<sup>18</sup> Tekst na mrežnoj stranici Maske (koja je proizvela rekonstrukciju) ističe one elemente “izvornika” na koje se rekonstrukcija usredotočila: “Rekonstruktori su obratili posebnu pozornost na reprodukciju sljedećih elemenata: običnosti i neizučenosti; nespektakularnosti i ekstremnosti izvedbe; otvorene improvizacije, folklor i vojničke discipline; kolektivnog uma i bezumlja; otvorenog, neestetiziranog i nelinearnog jezika i političke angažiranosti.”<sup>19</sup> Janša je rekonstruirao predstavu s izučanim izvođačima s područja raznih izvedbenih umjetnosti. Primijenio je metodu pretjerane identifikacije u preradi dvadeset različitih dijelova, kao i metodu demonstracije, kako je Janša naziva. Kako bi izbjegao rutinu koja se može lako uspostaviti kod izučenih izvođača u nizu od nekoliko uzastopnih predstava, Janša je primijenio rotaciju postava: prije svake predstave izvođači različitih prizora biraju se izvlačenjem. Osim izvedbe suvremenog postava, tijekom rekonstrukcije projiciraju se fotografije “izvornika” i sekvence iz filma koji je snimila slovenska televizija 1969. godine. Nadalje, projiciraju se i citati kritičara i “izvornih” izvođača, kao i tekstovi koji objašnjavaju određene prizore ili govore o kasnijoj karijeri “izvornih” izvođača. Kako je u svojoj recenziji napisao slovenski kazališni kritičar Blaž Lukan, rekonstrukcija se sastoji od barem “tri predstave u jednoj”: najprije je tu “izvornik”, koji predstavljaju fragmenti sjećanja u obliku dokumenata i komentara onih koji su bili uključeni ili nazočni.<sup>20</sup> Druge dvije predstave su izvedba suvremenog postava i izvedba rekonstrukcije, koja kombinira ovo potonje s “izvornikom” i komentira čin rekonstrukcije umjesto da bude nešto što se “hrani imitacijom”.<sup>21</sup> Tu izlaze na vidjelo različiti slojevi povijesti i moguće ih je iskusiti u više scena tijekom čitave rekonstrukcije: tako se u jednoj sceni izvođači rekonstrukcije stapaju s projiciranom fotografijom “izvornog” postava. U drugoj pak vidimo par koji izvodi filmsku sekvencu “izvornog” para koji izvodi jednu talijansku TV-seriju. Jaz između “izvornog” postava i suvremenih izvođača zatvara se u onim trenucima kada u projekciji na stražnjem zidu vidimo članove “izvornog” postava, koje se snimalo kako gledaju snimku iz 1969. i smiješe se na vlastitu izvedbu. Način na koji se taj video prikazuje tijekom rekonstrukcije sugerira da “izvorni” postav promatra suvremeni postav.

Janez Janša nije pokušao stvoriti slične provokacije kao “izvorna” predstava. Umjesto toga, suptilno je reflektirao na kontekst i načine na koji se “izvornik” poigravao provokacijom. Promišljajući činjenicu da je *Pupilijska* preživjela u dominantnoj, “službenoj” povijesti slovenske umjetnosti samo zahvaljujući skandalu koji je izazvala, Janša očito također preispituje kako i zašto iste provokacije djeluju ili ne djeluju i danas te kako se promijenilo značenje navodnih provokacija. Danas se prizor mladog muškarca u snošaju s globusom može lako protumačiti kao čin antiglobalističkog aktivizma. Kakvo god je moglo biti njegovo značenje za publiku iz 1969. godine – pojam globalizacije sasvim sigurno nikome nije pao na pamet. Mnoge scene iz *Pupilijske* danas prenose drugačija značenja, ali postoje i one koje su još uvijek provokativne na nelagodno sličan način. Za bečku publiku, koja se najvjerojatnije sastojala od ljudi s najosnovnijim poznavanjem slovenske političke povijesti, objašnjenje koje je Janez Janša ponudio u javnoj raspravi nakon izvedbe *Pupilijske* u Tanzquartieru otvorilo je nove perspektive o onome što je publika vidjela tijekom scene u kojoj postav pjeva

13 Stephanie Rosenthal, “The Risk of Welcoming the Public”, u: Barry Rosen (ur.), *Allan Kaprow – 18 Happenings in 6 Parts*, str. 74.

14 André Lepecki, “Redoing 18 Happenings in 6 Parts”, str. 50.

15 *Ibid.*, str. 50.

16 *Ibid.*, str. 50.

17 Philip Auslander, “On the Performativity of Performance Documentation”, u: Barbara Clausen (ur.), *After the Act. The (Re)Presentation of Performance Art* (Beč: MUMOK Museum Moderner Kunst Stiftung Ludwig, 2007.), str. 21-33.

18 Za daljnju raspravu o rekonstrukciji vidi: Katharina Zakravsky, “*Pupilijska* ponovno uprizorena”, (kao u bilj. 2).

19 Dostupno na mrežnoj stranici [http://www.maska.si/en/productions/performing\\_arts/pupilijska\\_papa\\_pupilo\\_and\\_the\\_pupilceks\\_reconstruction/](http://www.maska.si/en/productions/performing_arts/pupilijska_papa_pupilo_and_the_pupilceks_reconstruction/), 3 kolovoza 2009. (engleska verzija).

20 Blaž Lukan, “Tri predstave v eni sami”, Delo (28 rujna 2006.), str. 13. Engleska verzija recenzije dostupna je na mrežnoj stranici <http://www.maska.si/en/?redirect=91>, 1. kolovoza 2009.

21 *Ibid.*

22 Javna rasprava nakon izvedbe *Pupilijske*, Tanzquartier Wien, 11. studenoga 2006.

23 Za dojmljivu umjetničku produkciju događaja oko takozvanog "slučaja Ambrus" i načina na koji su ih prenosili mediji, vidi predstavu *Slovensko narodno kazalište* u režiji Janeza Janše, 2007.

nacionalističku pjesmu Jovana Koseskijske, pjesnika iz 19. stoljeća. Janša je pojasnio da se 1969. ta pjesma mogla protumačiti kao provokacija, budući da se radi o vremenu kada su u raznim republikama Jugoslavije pojavili prvi znakovi nacionalnog ponosa.<sup>22</sup> U 2006. godini, s obzirom na demonstracije širom Slovenije i kasniju deportaciju jedne romske obitelji, ta rodoljubna pjesma ponovo je izazvala skandal.<sup>23</sup> Tako je ista scena izazvala istu vrstu skandala u različitim povijesnim kontekstima u jednoj te istoj zemlji, i to s različitim, ali donekle sličnim značenjima – ali nije uopće djelovala provokativno u Beču, izvan konteksta za koji je "izvorno" napravljena. Za finale *Pupilijske*, klanje kokoši, Janez Janša razradio je prizor s višestrukim izborom, koji odražava i povijesni događaj i današnju borbu za prava životinja: u Sloveniji 1969. nije postojao zakon koji bi zabranjivao klanje kokoši na pozornici. Ali budući da su vlasti željele zabraniti predstave, morale su opravdati intervenciju te su navodile prekršaje vezane uz zaštitu od požara i upotrebu vatre. Danas je predstava stigla u umjetničke institucije gdje klanje kokoši ne dolazi u obzir. U rekonstrukciji publika može birati želi li vidjeti rekonstrukciju "izvornog klanja" na video snimci, objavu životinjskih prava, intervju sa svjedocima klanja ili stvarno klanje, do kojega ipak nikada ne dođe, čak i ako je izabrano i čak i ako ga je netko iz publike spreman izvesti.

Godine 2009. Janez Janša je napravio rekonstrukciju još jedne "legendarne" slovenske predstave: *Spomenika G* redatelja Dušana Jovanovića iz 1972. U "izvornoj" predstavi, koja se zasnivala na dramskom tekstu o partizanskom spomeniku, izvođači su bili samo glumica Jožica Avbelj i jedan glazbenik. Ta eksperimentalna kazališna predstava kombinirala je izgovoreni tekst i pjesme s fizičkom predstavom na rubu plesa, a bila je snažno obojena izvanrednom tjelesnom pojavom i glasom Jožice Avbelj. Za rekonstrukciju predstave *Spomenik G* Janša je pronašao drugi učinkoviti način da uključi tvorce "izvornika" u proces rekonstrukcije. Jovanović je iznova inscenirao predstavu s Jožicom Avbelj, a Janša je proizveo rekonstrukciju s mladom plesačicom Tejom Rebom. I ponovna inscenacija i rekonstrukcija događaju se istodobno na pozornici. U nekim dijelovima Avbeljeva i Reba izvode jedna uz drugu, u drugima jedna nakon druge. Tijekom predstave se na stražnjem zidu pozornice projiciraju citati iz "izvornog" postava i iz recenzija predstave iz 1972. Na taj način gledatelj može doživjeti predstavu kao takvu i istodobno pratiti proces njezine obnove, kao i promišljati o postupku sjećanja. Simultana izvedba Avbeljeve i Rebe nudi mogućnost refleksije o odnosima, međuodnosima i razlikama između "izvorne" izvođačice i izvođačice rekonstrukcije. Dok gledamo video snimku fragmenta "izvorne" predstave s Avbeljevom (a to je jedina postojeća snimka "izvornika"), postaje očito da je Reba daleko bliže "izvornoj" izvedbi od Avbeljeve. Dok Reba zasniva svoju izvedbu na video snimci i nastoji izvesti pokrete što je moguće sličnije, današnja Avbeljeva nastoji izvesti predstavu na način na koji je se njezino tijelo sjeća, na način na koji ona pamti "izvornu" predstavu. Jesu li *obje* izvođačice ustvari "kopije" istog "izvornika"? Je li Avbeljeva još uvijek ista izvođačica kakva je bila 1972. godine? Ima li ona, kao "izvorna" izvođačica, veći autoritet u rekonstrukciji "izvornika"? Višeslojna konstrukcija izvedbe dostiže vrhunac pred kraj predstave, kada se Jožica Avbelj kreće podijem, a projekcija na stražnjem zidu obavješćuje gledatelje kako se ona kreće na način "kako se to može vidjeti u video snimci predstave *Spomenik G*", dakle na "izvorni" način. Ponešto drugačije kretanje Teje Rebe, koja se kreće pokraj Avbeljeve, opisuje se kao kretanje "kao što ga se sjeća Dušan Jovanović". Tom scenom rekonstrukcija je učinila vidljivima zakone sjećanja, ali jedan je drugi trenutak u predstavi ukazao još očitije na krhku konstrukciju povijesti i njezine rekonstrukcije. Otprilike deset minuta prije kraja Teja Reba odlazi do crnog stražnjeg zida i ispisuje na njemu bijelom kredom: "A što ako smo sve ovo izmislili? (2009.)". Kao publika moramo vjerovati izvođačima rekonstrukcije da oni doista sve to ne "izmišljaju". Ali u čemu bi bila razlika? Nije li povijest uvijek nešto što pojedinci, skupine, znanstvenici ili čitave nacije "izmišljaju", barem djelomično?

*Spomenik G* i *Pupilijske* paradigmatički su primjeri onoga što nazivam refleksivnom metodom rekonstrukcije. Oni reflektiraju o procesu historizacije i čine konstrukciju povijesti vidljivom. Kao što je Peggy Phelan znakovito napisala u svojoj knjizi *Unmarked*, "biće predstave [...] postaje samim sobom kroz nestajanje"<sup>24</sup>. Iako u njezinoj definiciji umjetnosti performansa ponovljena izvedba nije vrijedna pa čak ni moguća, mogli bismo se zapitati ne bi li se nestajanje moglo smatrati konstitutivnim elementom rekonstrukcija. U skladu s time rekonstrukcije poput *Pupilijske* mogle bi se protumačiti ne kao djelovanje *protiv* nestajanja, nego kao djelovanje *sa* nestajanjem. Umjesto da dovlačimo nešto što je davno nestalo u suvremeno postojanje kako bismo, kao što kaže Phelanova, uspostavimo nad time "kontrolu" i time "kontrolirali" povijest, mogli bismo proizvoditi rekonstrukcije u svrhu refleksije upravo o problematičnim aspektima historizacije umjetničke forme koja je karakteristična po svojoj efemernosti. Upravo zbog efemernosti umjetnosti performansa rekonstrukcije imaju potencijal da učine vidljivim način na koji funkcionira sjećanje, način na koji se piše povijest, način na koji je ona čin konstrukcije. Čin rekonstruiranja predstave je čin (ponovnog) pisanja (neke) povijesti. To je prikupljanje komadića sjećanja i preživjelih dokumenata – isprepletanje materijalnog sjećanja i nematerijalnog sjećanja. Rekonstrukcije u tom smislu ne tiču se samo reprodukcije povijesti, nego i dekonstrukcije dominantnih perspektiva u povijesti. Međutim, u proizvodnji rekonstrukcije ne bi se trebalo samo zadubiti u prošlost, nego i promišljati budućnost. Ako netko u budućnosti odluči rekonstruirati rekonstrukciju *Pupilijske* Janeza Janše na osnovi sačuvanih materijalnih dokumenata poput novinskih recenzija, mogao/la bi se lako zbuniti u pogledu toga "kako je to doista izgledalo". Budući da je Janša razradio dvije različite verzije kraja rekonstrukcije, jedne

24 Peggy Phelan, *Unmarked. The Politics of Performance* (London/New York: Routledge, 1993.), str. 146.



večeri izvodi se jedna verzija, a druge večeri druga. Stoga su dvojica najpoznatijih kazališnih kritičara u Sloveniji, Blaž Lukan i Rok Vevar, doživjeli i prikazali dva različita kraja, budući da su gledali predstavu u dvije različite večeri te su stoga doživjeli različite verzije.<sup>25</sup> Iako je to možda bila sretna slučajnost za Janeza Janšu i njegovu metodu rekonstrukcije, to ponovo dokazuje kako se rekonstrukcija može aktivno uključiti u refleksiju o povijesti, kao i u pisanje povijesti.

U zaključku bih se željela vratiti na svoju početnu tvrdnju, naime da refleksivna metoda rekonstruiranja predstava nosi u sebi učinkoviti potencijal proračunatog neuspjeha. Kada govorim o neuspjehu u kontekstu ponovljenih izvedbi, ne mislim na neuspjeh u onom smislu u kojemu tu riječ koriste neki umjetnici i umjetnički pokreti, kao vrstu umjetničke metode i pokušaj da se prisvoji i kontrolira pogreška kao sredstvo otpora. Prigriliti neuspjeh kao nešto poželjno u umjetnosti znači kritizirati ili čak odbaciti hegemonijske norme suvremenih kapitalističkih društava, koja otklanjaju neuspjeh i priznaju samo uspješnost i učinkovitost. Iako bi se upotreba neuspjeha mogla smatrati kritičkim potencijalom, prihvaćam prigovore onih koji kritiziraju idealiziranje neuspjeha kao umjetničke strategije. Kada bi se neuspjeh uvijek smatrao nečime što je vrijedno pokušati, što bi to značilo za društvena polja izvan umjetničkog? Funkcionira li polje umjetnosti kao poseban, zaštićen ambijent za "pozitivni" neuspjeh? U svezi s pitanjem zašto nas privlači neuspjeh u umjetnosti Christy Lange napisala je da se "možda radi o utješnoj pomisli da se ljudska greška može dogoditi bez posljedica ili katastrofe, osobito ako se isproba u zaštićenom ambijentu."<sup>26</sup> U razmatranju različitih učinaka i posljedica koje neuspjeh može izazvati u svakodnevnom životu i na polju umjetnosti kada se koristi kao svjesna umjetnička strategija, ne čini se baš razumnim razvijati opće kriterije za razlikovanje uspjeha od neuspjeha. Hoće li se nešto protumačiti kao uspjeh ili ne, to uvijek ovisi o kontekstu, o definiciji uspjeha i o govornikovu gledištu. Kada neuspjeh nazivam produktivnim potencijalom ponovljenih izvedbi, pritom ne tvrdim da one uspijevaju samo onda kada ne uspiju. Naprosto koristim taj termin zato što ponovljene izvedbe trebaju odražavati činjenicu da proizvode nešto što je bitno drugačije od "izvorne" predstave na kojoj su zasnovane. Značenja prenesena kroz sadržaj i formu takve predstave razlikovat će se od onih "izvorne" predstave – te su razlike uzrokovane povijesnim, kulturnim i političkim promjenama, promjenom konteksta, promjenom dominantnih normi i također zakonima pamćenja i neizostavnog gubitka koji je sadržan u sjećanju. Ponovljena izvedba konstitutivno je osuđena na neuspjeh – ali samo s obzirom na "izvornik". Ta vrsta neuspjeha ne znači da rekonstrukcija neće uspjeti uspostaviti učinkoviti potencijal, pobuditi rasprave s publikom ili dovesti u pitanje njezinu percepciju povijesti i sadašnjosti. Tako u slučaju rekonstrukcije neuspjeh može biti nešto produktivno dokle god ga se prihvaća kao neumitnost.

25 Blaž Lukan, "Tri predstave v eni sami", Delo (28 rujna 2006.), str. 13. Rok Vevar, "Original, ponovitev in razlika", Večer (28. rujna 2006), str. 12. Engleska verzija recenzije dostupna je na mrežnoj stranici <http://www.maska.si/en/?redirect=91>, 1. kolovoza 2009.

26 Christy Lange, "Bound to Fail. Christy Lange on Open System", u: *Tate etc.* 4 (ljetu 2005.), dostupno na mrežnoj stranici <http://www.tate.org.uk/tateetc>, 30. srpnja 2009.



Monument G2, režija Dušan Jovanović i Janez Janša. Photo: Tone Stojko. Na fotografiji: Jožica Avbelj i Teja Reba.

# Reenactments of Performances and the Potential of Calculated Failure

Astrid Peterle

"Christophe, what was *Trio A* doing in there?". This question addressed to Christophe Wavelet, one of the creators of the reenactment of Yvonne Rainer's *Continuous Project/Altered Daily* at the Tanzquartier Vienna in 2006 was posed by Rainer during a public discussion.<sup>1</sup> Rainer was irritated by the re-creators' decision to show a video projection of her work *Trio A* during the reenactment of her other work. Her remark relates to significant questions of reenactments of performances in general: with regard to the risky relationship between the "original" creators of a performance and its re-creators, but also with regard to authorship and the question how much the "original" material should be altered in the reenactment. I use the term "original" in quotation marks, referring to the assumption that the "original" is created as such through the repetition in form of the reenactment. As Katharina Zakravsky put it: "What the reenacting performance has to face is the fact that it transforms the original. By referring back to it, the reenactment constructs the 'original' as a historical document."<sup>2</sup>

Relating to the main topic of the Performance Studies International (PSi) conference #15 "Misperformance: Misfiring, Misfitting, Misreading" in Zagreb in June 2009, I claim that the reenactment is always a mis-performance, a failure.<sup>3</sup> The reenactment is doomed to fail – since the "original" performance like any other performance will never be reproducible in exactly the same way. But why should one operate with the dichotomy of the "rightness" of the "original" and the "fautiness" of the "copy" at all? Reenactments have to reflect the fact that they produce something different to the "original". By including reflections on the governing discourses and the context of the historic performance as well as on the ones of the contemporary setting of the re-performance, their "failing" carries an effective potential in it. I will exemplify my claim by referring to five reenactments/reconstructions, namely Yvonne Rainer's *Continuous Project/Altered Daily* by Xavier Le Roy and Christophe Wavelet, Allan Kaprow's *18 Happenings in 6 Parts* by André Lepecki, Pupiliija Ferkeverk's *Pupiliija, Papa Pupilo and the Pupilceks – Reconstruction* by Janez Janša and *Monument G* by Dušan Jovanović and Janez Janša.

Why have reenactments become so popular in the last couple of years? Performance art as a young discipline seems to have a desire for its own history and historicization. While theorists not seldom point out the problematic aspects of the institutionalization of performance art through reenactments, curators and artistic directors seem to be keen on programming reenactments precisely because of the role they play in giving performance art a history and therefore also an authority.

What is the aim of reenacting a performance? There seem to be as many possible intentions as terms, such as re-enactment, re-construction, re-playing or re-doing.<sup>4</sup> Though I generally consider the urge of scholars to find out the intention of an artist as problematic, I believe it is worth investigating the intention of the creators of reenactments because it elucidates the function of the reenactment. In connection with her *Seven Easy Pieces* in the Guggenheim Museum New York in 2005, where she reenacted legendary performances of other artists and herself, Marina Abramović stated the assumption that performances could be reenacted just like musical scores. Thus the performances could be experienced by those who could not experience the "original" ones.<sup>5</sup> Tom Marioni, a friend of Chris Burden stated upon Burden's refusal to allow Abramović the reenactment of *Trans-fixed*: "If Mr. Burden's work were recreated by another artist, it would be turned into theater, one artist playing the role of another."<sup>6</sup> Abramović's aim in my view lacks reflection of the fact that every performance recreation is, even when produced as close to the "original" as possible, a different event, at a different historic moment and often in a different cultural, geographical etc. context with a different audience. Though some performances (e.g. "Pupiliija") are performed similarly to theatrical productions more than once and therefore are not always, as often claimed, singular events without any repetition, performances generally are not based on scripts intended for eternal replay like a drama. But even if performances are sometimes repeated by the "original" authors, they are ephemeral artistic creations that are disappearing as events and, if at all, only survive in material documents such as photos, videos, performance-objects and immaterial memories by those who participated or witnessed.

What could be another intention for reenactments besides Abramović's to make the "original" experience accessible to a contemporary audience? While some reenactors try to proof why a once provocative performance is still provocative or political when reenacted today, as for example *Continuos Project/Altered Daily* by Xavier Le Roy and Christophe Wavelet, others, as Janez Janša, are more interested in the question what performative logics the performers of the "original" created and in which way these relate to contemporary performances and the writing of performance history.

My central thesis is that in regard to the production of reenactments one can differentiate between a method I call the reflecting method of reconstruction in contrast to a copying method of reenacting like Abramović's. Those who work with the reflecting method are aware of the fact that they can never reproduce the "aura" of the "original" performance and are actually not interested in recreating the "original" experience, but rather make the gap between the reenactment and the

1 The public discussion followed the performance of *AG Indexical, with a little help from H.M.* in the Tanzquartier Vienna on the 18<sup>th</sup> November 2006.

2 Katharina Zakravsky: "On Pupiliija Reenacted". In: *Frakcija*, No. 42, Winter/Spring 2007, p. 64.

3 A first version of this text was presented at the PSi-conference in Zagreb on the 25<sup>th</sup> June 2009.

4 Here I will not develop different definitions for the different terms but rather use the terms as they were employed in the discussed projects respectively.

5 Marina Abramović: "Reenactment. Introduction." In: Marina Abramović: *7 easy pieces*, Milan: Edizioni Charta, 2007, p. 10.

6 Tom Marioni: "Marina Abramovic: Now Playing the Artist." In: *The New York Times*, 13.11.2005.

“original” visible and a subject of the reconstruction. This method reflects the problematic aspects of reconstructing, the material and documentation it can be based on as well as the difference of the context of production. The reflecting method conveys what I call the productive potential of calculated failure. Since those who employ the reflecting method are aware of the fact that they can only fail in reproducing the “original”, they open up the discussion of citation and different meanings in different times and contexts instead of trying to copy the “original” as similar as possible. As Janez Janša, whose reconstructions in my opinion are representing the reflective method, has stressed in public discussions of “Pupiliija”, he favors the term reconstruction to reenactment since it relates to the fact that history as such is always something constructed.<sup>7</sup> In contrast to the term reenactment that refers to performing, the term reconstruction acknowledges that certain aspects of the “original” can be reproduced, re-performed while others cannot. Janša stresses that the performance of a reconstruction is always approached with a different motivation than the “original” performance. Another important aspect that can never be reconstructed is the “original” audience. I agree with Janša that reconstruction might be a more appropriate term than reenactment. Therefore I use reconstruction when speaking about performances that are in my view produced by using the reflecting method.

7 E.g. in a public discussion following the performance of *Pupiliija* at the Tanzquartier Vienna on the 11<sup>th</sup> November 2006.

Before exemplifying the reflecting method, I will turn to a reenactment (or re-doing as it was called by the creators) that was based on the interest in the radical aspects of the “original” performance. Why does the radicalism of “original” performances so often play an important role in the decision to reenact? Do reenactors want to make the radicalism of the “original” accessible to a contemporary audience? Do they want to test whether the radical aspects of the “original” still work in the same way today? The re-doing of Yvonne Rainer’s *Continuous Project/Altered Daily* (1969/1970) was produced by Xavier Le Roy and Christophe Wavelet for the Tanzquartier Vienna in 2006. Wavelet, who as a member of the collective “Le Quatuor Albrecht Knust” has worked on re-doings of *Continuous Project/Altered Daily* (CP/AD) since 1996 and always involved Yvonne Rainer in the process, stated that the version in Vienna was intended as a documentation.<sup>8</sup> While a group of well-known performers was re-doing movements from the “original” CP/AD-performances, Rainer, who was watching the event both thoroughly and slightly uneasily from the edge of the stage, occasionally read out texts about CP/AD and sometimes intervened as an instructor. The cast re-did the open, spontaneous structure of CP/AD and the movements that the re-creators apparently understood as politically still highly relevant.<sup>9</sup> In between video fragments of different works of Rainer, namely *Trio A* and the *People’s Flag Show* were projected. It remained obscure in what way the performance constituted a documentation. Though the re-creators of CP/AD tried to reflect the historical context of the “original” performances, the combination of the material seemed arbitrary. Not only did they not express clearly why they still found CP/AD political for other reasons than the fact that it is still influential for contemporary performers because of its movement-material deriving from everyday movement and something Rainer called “low-tech”.<sup>10</sup> It was also neither elaborated why the re-doing of CP/AD was intended as a documentation nor which method was employed to create this documentation. When asked in a public discussion why they re-did CP/AD, Wavelet answered: “Because of the pleasure we performers have doing it”.<sup>11</sup> When creating CP/AD Rainer wanted to see what happens when a kind of rehearsal situation is put on stage publicly. In 1970 this was perceived as radical, but today it is not anymore. A re-doing which claims to be political and tries to prove the present political potential of the performance demands more than the pure pleasure of doing it. But why then do the creators of reenactments at all try to update or reawake the political potentials of performances that were created in the 1960’s? In a time where many take a skeptical stance towards the possibility of an effective political intervention of individuals much less of art, it might be that some consider the “re-” of art of the 1960’s as a promise to bring back what apparently has been lost (or perhaps has never been there at all). The effort to transplant political potentials that are bound to a certain historic, local and cultural context into our times through the means of reenactment might not be the solution to the problem of finding effective ways of challenging the present hegemony.

8 As stated by Christophe Wavelet in the public discussion following the performance of *Continuous Project/Altered Daily* at the Tanzquartier Vienna on the 16<sup>th</sup> November 2006.

9 This view was expressed in the public discussion following the performance of *Continuous Project/Altered Daily* at the Tanzquartier Vienna on the 16<sup>th</sup> November 2006 as well as in the text published in the program-folder of the festival “wieder und wider” at the Tanzquartier Vienna and the Museum of Modern Art Vienna (November 2006). Online version on [http://www.tqw.at/Content.Node/de/buehne/Folder\\_wiederundwider.pdf](http://www.tqw.at/Content.Node/de/buehne/Folder_wiederundwider.pdf), 01.08.2009.

10 The term “low-tech” was used by Yvonne Rainer in the public discussion following the performance of *Continuous Project/Altered Daily* at the Tanzquartier Vienna on the 16<sup>th</sup> November 2006.

11 Cited from a public discussion following the performance of *Continuous Project/Altered Daily* at the Tanzquartier Vienna on the 16<sup>th</sup> November 2006.

CP/AD was redone at the Tanzquartier Vienna in the context of the festival “wieder und wider. performance appropriated” in November 2006. The festival organized in collaboration of the Tanzquartier with the Museum of Modern Art Vienna showed that the debates about performance art and its reenactments are often and surprisingly led separately in the different art forms such as dance and visual art. Shared discussions of the subject as attempted in the festival are uncommon. Though many of the performances of the 1960’s and 1970’s that are reenacted today transgressed disciplinary boundaries and combined elements of dance, theatre, visual art and music, today scholars mainly stick to the discussion of reenactments of “legendary” performances that are part of the canon of the discipline they are working in. Certainly there are different traditions of repetition, citation, appropriation, re-doing in e.g. dance and visual art, but notwithstanding a discussion fed by different disciplinary perspectives seems to be fruitful and sometimes even necessary. Here I can only shortly reflect upon a performance “originally” developed in a visual art context but reconstructed in a rare collaboration between a visual art institution and a performance studies/dance scholar and curator. The re-doing of Allan Kaprow’s *18 Happenings in 6 Parts* was produced by André Lepecki for the Allan Kaprow retrospective at Haus der Kunst in Munich in 2006

and subsequently was performed during the Performa 2007 at Deitch Studios in New York City. André Lepecki could base his re-doing on an extensive amount of instructions – something that makes this re-doing different to the other examples in this paper.<sup>12</sup> He was also able to discuss the project with Kaprow before his death in 2006. As the curator Stephanie Rosenthal described, Kaprow invited others like Lepecki to re-invent his happenings for the exhibition. Rosenthal further: “Kaprow was also remaining true to the principle he had established in the early 1960’s, namely that Happenings could not be repeated, for the new versions were not replicas of his own versions, but were to be different.”<sup>13</sup> Lepecki’s re-doing succeeded because of the subtle reconstruction of the “original” material and the reflection of the difference that every reconstruction constitutes. The re-doing followed quite closely the “original” guidelines and only integrated slightly altered interpretations that conveyed certain elements into our time without losing their political potential. Thus for example a “Black Sambo” tin toy dancing on a table, “a crucial character in the history of that foundational form of US popular entertainment, blackface minstrelsy, and in the history of US racism”<sup>14</sup> was replaced by Lepecki with a “Rap Brother” he bought in a toy store in Rio de Janeiro. “[...] the inclusion of this Sambo dancing mechanically to the cacophony of an avant-garde orchestra playing in the next room in an environment lit by red, white and blue light bulbs was not an innocent gesture in 1959.”<sup>15</sup> Lepecki made the decision not to use an antique “Black Sambo” because “this would be as if the visual economy of racism and of blackness, as mechanized subjectivity always ready to provide pure entertainment, were a thing of the past.”<sup>16</sup> To make both change and continuity in racist stereotyping visible, Lepecki used a contemporary equivalent of the tin toy. Philip Auslander once wrote: “[...] it is worth considering whether performance recreations based on documentation actually recreate the underlying performances or the performances as documents.”<sup>17</sup> In my opinion both Lepecki and Janez Janša, the director of the reconstructions I will now turn to, succeeded in recreating the “underlying performances” through making visible how they based their recreations on the surviving documentation.

*Pupiliija, Papa Pupilo and the Pupilceks – Reconstruction* by Janez Janša, premiered in the autumn of 2006. The “original” *Pupiliija* was created by students, mainly poets and unskilled performers in Ljubljana in 1969 and subsequently toured through Yugoslavia. The 20 parts of *Pupiliija*, “originally” performed by a group of performers and three musicians combined children’s games, a nationalistic song, riddles, a man copulating a globe, the reenactment of an Italian photo novel, folklore, horoscope texts, a bathing scene and in this way elements of theatrical performance with dance and improvisation, art with daily life. The grand finale consisted of the slaughtering of a hen on stage by one of the performers. *Pupiliija* was extensively criticized by art critics and most of all, as Janez Janša stresses, by fellow colleagues. The main points of critic were not only the “provocative” aspects in the form of nudity, animal-slaughter or homosexual scenes but mainly the formally radical aspects such as “unskillfulness”, arbitrariness and fragmentation. Janez Janša was especially interested in the performative logics created consciously or unconsciously by the unskilled performers of the “original”.<sup>18</sup> A text on the homepage of Maska (which produced the reconstruction) highlights those elements of the “original” that the reconstruction focused on: “The reconstructors put special interest in how to reenact the following elements: commonness and unskillfulness; non-spectacularity and extremity of execution; open improvisation and folklore and military discipline; collective mind and mindlessness; open, non-aestheticized and non-linear language and political engagement.”<sup>19</sup> Janša reconstructed the performance with skilled performers coming from different performing arts. He employed both the method of over-identification for the re-doing of the 20 different parts as well as the method of demonstration as it is called by Janša. To prevent a routine which might be easily constituted by skilled artists in the run of several performances, Janša works with a rotation of the cast: Before each performance the performers for the different scenes are chosen by lot. In addition to the performance of the contemporary cast, photos of the “original” and film-sequences shot by Slovenian TV in 1969 are projected during the staging of the reconstruction. Further quotes from art critics and the “original” performers and explanatory texts on certain scenes or the subsequent careers of the “original” performers are also projected. As the Slovenian theatre critic Blaž Lukan formulated in a review, the reconstruction consists of at least “three performances in one”: first the “original” that is represented through fragments of memory in the form of documents and comments by those who were involved or witnessed.<sup>20</sup> The other two performances present are the performance of the contemporary cast and the performance of the reconstruction which combines the latter with the “original” and comments on the act of reconstructing instead of being something that “feeds from imitation”.<sup>21</sup> The different layers of history become visible and can be experienced in different scenes throughout the reconstruction: In one scene the performers of the reconstruction blend into the projected photo of the “original” cast. In another we see a couple reenacting the film-sequence of the “original” couple reenacting an Italian photo-novel. The gap between the “original” cast and the contemporary performers is closed in those moments when we see in the projection on the back wall members of the “original” cast, who were filmed watching the film footage from 1969 and smile about their own performance. The way in which this video is displayed during the reconstruction suggests that the “original” cast is watching the contemporary cast.

- 12 In a text about his approach toward the reconstruction of “18 Happenings in 6 Parts”, André Lepecki describes the difficulties caused by the amount of surviving instructions: “[...] after going over Kaprow’s notes, the realization that what is widely described in the scholarship as ‘the script’ or ‘the score’ for *18 Happenings in 6 Parts* is rather a massive textual and visual work, almost autonomous in itself in its prolific poetic ramifications and performative potentialities. One could even say that a significant part of the materialization of those eighteen Happenings takes place only on paper; they belong exclusively to paper, words and drawings and sketches performing away on dozens upon dozens of pages”. André Lepecki: *Redoing 18 Happenings in 6 Parts*. In: Barry Rosen (ed.): *Allan Kaprow – 18 Happenings in 6 Parts*, Göttingen: Steidl, 2007, p. 46f.
- 13 Stephanie: Rosenthal: *The risk of welcoming the public*. In: Barry Rosen (ed.): *Allan Kaprow – 18 Happenings in 6 Parts*, p. 74.
- 14 André Lepecki: *Redoing 18 Happenings in 6 Parts*, p. 50.
- 15 *Ibidem.*, p. 50.
- 16 *Ibid.*, p. 50.
- 17 Philip Auslander: *On the Performativity of Performance Documentation*. In: Barbara Clausen (ed.): *After the Act. The (Re)Presentation of Performance Art*, Wien: MUMOK Museum Moderner Kunst Stiftung Ludwig, 2007, p. 21-33.

- 18 For a further discussion of the reconstruction see Katharina Zakravsky: “On *Pupiliija* Reenacted”, (as in no. 2).

- 19 Online on [http://www.maska.si/en/productions/performing\\_arts/pupiliija\\_papa\\_pupilo\\_and\\_the\\_pupilceks\\_reconstruction/](http://www.maska.si/en/productions/performing_arts/pupiliija_papa_pupilo_and_the_pupilceks_reconstruction/), 03.08.2009 (English version).

- 20 Blaž Lukan: “Tri predstave v eni sami.” In: Delo (28.09.2006), p. 13. An English version of the review can be found online on <http://www.maska.si/en/?redirect=91>, 01.08.2009.

- 21 *Ibid.*

Janez Janša did not try to create similar provocations as the “original” performance. Rather he reflected subtly the context and ways in which the “original” played with provocation. By reflecting that *Pupilija* only survived in the dominant, “official” history of Slovenian art through the provocations it caused, Janša apparently also questioned how and why the same provocations still work today or do not and how the meaning of the apparent provocations changed. Nowadays the scene of a young man copulating a globe on stage might easily be read as the act of an anti-globalization-activist. Whatever the meaning for the contemporary audience of 1969 might have been – the term globalization most definitely did not pop up in their minds. Many scenes of *Pupilija* convey different meanings today but there are also some that still cause uncannily similar provocations. To the Viennese audience which most likely consisted of people who only have rudimentary knowledge of the Slovenian political history, an explanation given by Janez Janša in a public discussion after the performance of *Pupilija* at the Tanzquartier opened up new perspectives on what they have seen during the scene in which the cast sings a nationalistic poem by 19<sup>th</sup> century poet Jovan Koseski. As Janša explained, in 1969 the song might have been read as a provocation, because it was the time when in the different republics of Yugoslavia first signs of nationalistic pride flourished.<sup>22</sup> In 2006 against the background of the nation-wide demonstrations and subsequent deportations of a Roma family the nationalistic, patriotic poem once again caused provocation<sup>23</sup>. The same scene thus caused one sort of provocation in different historical contexts inside the same country, with different but slightly similar meanings – but it caused no provocation at all in Vienna, outside the context for which it was “originally” developed. For the finale of *Pupilija*, the slaughtering of a chicken, Janez Janša developed a multiple choice scene that reflects both the historic event and today’s phenomenon of animal rights: Back in 1969 in Slovenia there was no law existing that forbid the slaughtering of a chicken on stage. But since the authorities wanted to forbid the performances they had to base their intervention on misdemeanors against fire-protection or application. Today the performance has arrived in the art institutions where slaughtering a chicken is not allowed in any case. In the reconstruction the audience can choose whether it wants to see a reconstruction of the “original slaughter” on video, a proclamation of animal rights, an interview with the slaughtering’s witnesses or the actual slaughter which, when chosen, never actually happens, even if someone from the audience is willing to perform it.

22 Public discussion following the performance of *Pupilija* at the Tanzquartier Vienna on the 11<sup>th</sup> November 2006.

23 For a captivating artistic production on the events around the so called “Ambrus case” and the way it was communicated by the media see the performance *Slovene National Theatre* directed by Janez Janša in 2007.

In 2009 Janez Janša created a reconstruction of another “legendary” Slovenian performance, namely *Monument G*, which was directed by Dušan Jovanović in 1972. The “original” performance, that based on a drama text about a partisan-monument, featured solely the actress Jožica Avbelj and a musician. As an experimental theatre performance it combined spoken text and songs with physical theatre on the border of dance and was strongly influenced by Jožica Avbelj’s extraordinary physical presence and voice. For the reconstruction of *Monument G* Janša found another effective way of including the creators of the “original” into the process of the reconstruction. Jovanović restaged the performance with Jožica Avbelj and Janša produced a reconstruction with the young dancer Teja Avbelj. Both the restaging and the reconstruction take place at the same time on stage. In some parts Avbelj and Reba perform next to each other, sometimes after one another. During the performance quotes from the “original” cast and quotes from art critics’ reviews from 1972 are projected on the back wall of the stage. Through this setting, as a viewer one can equally experience the performance in itself and follow the process of reenacting as well as reflect on the procedure of remembering. The simultaneous performance of Avbelj and Reba offers the opportunity to reflect upon the relations, interrelations and differences between the “original” performer and the performer of the reconstruction. When seeing the video-recording of a fragment of the “original” performance featuring Avbelj (which is the only existing recording of the “original”), it becomes obvious that Reba is much closer to the “original” performance than Avbelj. While Reba bases her performance on the video and performs the movements as similar as possible, the Avbelj of today tries to perform in the way her body remembers, in the way she bears in mind the “original” performance. Are both of the performers actually “copies” of the “original”? Is Avbelj still the same performer that she was in 1972? Does she as the “original” performer possess more authority to reconstruct the “original”? The multilayered construction of performing reaches its peak when towards the end of the performance Jožica Avbelj moves on the floor and the projection on the back wall informs the viewers that she moves in the way “as can be seen in the video recording of *Monument G*”, the “original” one. The slightly different movement of Teja Reba, who moves next to Avbelj, is termed as the movement “as remembered by Dušan Jovanović”. With this scene the reconstruction made the laws of remembering visible, but it was another moment in the performance that referred even more strikingly to the fragile construction of both history and its reconstruction. Approximately ten minutes before the ending Teja Reba walks to the black back wall and writes on it with white chalk: “And what if we invented all? (2009)”. As an audience we have to trust the performers of a reconstruction that they actually do not “make it all up”. But what difference would it make? Is history not always something individuals, groups, scholars or whole nations “make up”, at least partially?

*Monument G* and *Pupilija* are paradigmatic examples for what I have called the reflecting method of reconstruction. They reflect upon the process of historicization and make the construction of history visible. As Peggy Phelan famously wrote in her book *Unmarked*: “Performance’s being,

[...], becomes itself through disappearance”<sup>24</sup>. Though in Phelan’s definition of performance art, a reenactment is not worthwhile or even possible, one could ask whether disappearance could be considered as a constitutive element of reconstructions. Following this, reconstructions like “Pupiliija” could be read not as a working against disappearance but as a working with disappearance. Instead of dragging something that has disappeared a long time ago into contemporary existence for the purpose of, to use Phelan’s vocabulary again, “controlling” it and thus “controlling” history, one could produce reconstructions for the purpose of reflecting exactly the problematic aspects of historicizing an art form that is characterized by its ephemerality. Precisely because of the ephemerality of performance art, reconstructions have the potential to make visible how remembering works, how history is written, how it is an act of constructing. The act of reconstructing a performance is the act of (re)writing (a) history. It is putting together bits and pieces of memory, of surviving documents – an interweaving of material memory and immaterial memory. Reconstructions in this sense are not about reproducing history but about deconstructing dominant perspectives of history. However, when producing a reconstruction one should not only delve into the past but also reflect upon the future. If somebody in the future plans to reconstruct Janez Janša’s reconstruction of “Pupiliija” based on surviving material documents such as newspaper reviews, she/he might be easily confused in terms of “how it really was”. Since Janša developed two different versions for the ending of the reconstruction, on one evening the one version is performed while another evening features the second version. Accordingly two of the most important theatre critics in Slovenia, Blaž Lukan and Rok Vevar experienced and reviewed two different endings, since each of them had seen the performance on two different evenings and consequently experienced different versions.<sup>25</sup> While this might have been a lucky coincidence for Janez Janša and his method of reconstructing, it once again proves how history is something constructed and how a reconstruction can actively engage in reflecting history as well as in writing history.

By way of conclusion I come back to my initial claim that the reflecting method of creating reconstructions carries the effective potential of calculated failure. When I speak about failure with regard to reenactments, I do not mean failure in the way it is used by certain artists and art movements as a kind of artistic device and an attempt to appropriate and control the mistake as means of resistance. To embrace failure as something desirable in art means to criticize or even dismiss the hegemonic norms of contemporary, capitalist societies that reject failing and only acknowledge those who are successful and efficient. Though the employment of failure could be conceived as a potential of critic, I acknowledge the objections raised by those who criticize the idealization of failure as an artistic strategy. When failure is always considered as something worth attempting, what would it mean for social fields outside the artistic field? Does the field of art act as a special, safe environment for “positive” failure? In regard to the question why failure in art attracts us, Christy Lange wrote that “maybe it’s the reassurance that human error can be performed without consequences or catastrophe, especially when tested in safe environment.”<sup>26</sup> Considering the different effects and consequences failure may cause in daily life and in the field of art when used as a conscious artistic strategy, it does not seem to be a reasonable undertaking to develop general criterions to distinguish failure from non-failure. It always depends on the context, the definition of failure and the speaker’s perspective whether something is read as a failure or not. When calling failure a productive potential of reenactments I do not claim that reenactments only succeed when they fail. I simply use the term failing because reenactments have to reflect the fact that they produce something essentially different than the “original” performance they are based on. The meanings conveyed by the content and form of the performance will differ from those of the “original” performance – differences that are caused by historic, cultural and political changes, the change of context, the change of predominant norms as well as by the laws of remembering and the unavoidable lost contained in memory. A reenactment is constitutively bound to failure – however only with regard to the “original”. This kind of failure does not mean that the reconstruction fails in constituting an effective potential, in evoking discussions with the audience, in challenging the audience’s perception of history as well as the present. Thus in the case of reconstruction failure can be something productive as long as it is acknowledged as inescapable.

24 Peggy Phelan: *Unmarked. The Politics of Performance*, London/New York: Routledge, 1993, p. 146.

25 Blaž Lukan: *Tri predstave v eni sami*. In: Delo (28.09.2006), p. 13. Rok Vevar: *Original, ponovitev in razlika*. In: Večer (28.09.2006), p. 12. An English version of the reviews can be found online on <http://www.maska.si/en/?redirect=91>, 01.08.2009.

26 Christy Lange: *Bound to Fail. Christy Lange on Open System*. In: Tate etc. Issue 4/Summer 2005. Online on <http://www.tate.org.uk/tateetc>, 30.07.2009.



Triko, rad Urške Vohar u suradnji sa Katjom Praznik. Produkcija: Maska / Leotard by Urška Vohar with Katja Praznik. Production: Maska

# Kako možemo stvoriti spomenike plesa?

Razgovor između Franza Antona Cramera i Janeza Janše u sklopu Geschichtsforum 09, Berlin, svibanj 2009.

S engleskoga prevela Marina Miladinov



**Franz Anton Cramer:** Veoma mi se svidio moj vlastiti prijedlog da iznesemo provokaciju o načinima na koji zamišljamo historiografiju plesa. Stoga bi moja prva teza bila ta da se povijest plesa uvijek piše na dva načina koja se uzajamno isključuju. Predmet može biti neki stil ili način povijesti ili historiografije plesa, i to uvijek može pripadati jednom režimu opisa. Povijest tako shvaćena bila bi povijest afirmacije: bavite se plesom za koji se očekuje da se njime bavite, budući da je on već formuliran određenim tehnikama koje je etablirao vladajući diskurs. Svaki ples uvijek je već uključen u svoj vlastiti dispozitiv, svoju vlastitu strukturu, svoju vlastitu definiciju definiciju ili okvir. To bi bila reproduksijska povijest plesa, povijest repeticija onoga što se već ranije činilo. Ali upravo je to povijest koja se bavi tradicijom i održava je na životu.

Međutim, postoji i drugi način gledanja na povijest performansa. To bi bio izvedbeni stil, historiografija transgresije. S obzirom na taj način, gledate na povijest plesa ili na individualne manifestacije plesa kao na povijest performansa. Obično se smatra da je performans ona pozicija ili ona ideja, ili pak onaj trenutak u vremenu, gdje nastaje nešto što nikada ranije nije postojalo. Nešto što nadilazi ono što je već poznato, nešto što nije pronašlo tu specifičnu formu, taj specifični oblik ili tu specifičnu intenciju nikada prije i stoga stvara nešto novo.

To bi bio ključni termin izvedbenosti ili performansa: samim tim činom stvarati nešto stvarno što prije toga nije bilo stvarno. Istovremeno, a to bi bila moja povijesna perspektiva koja ide dalje od plesa, to je težnja moderniteta da uvijek izmišlja nove stvari, stvari koje ranije nisu postojale. Modernitet se određuje kao ideologija napretka. Stoga smatram da u tom smislu povijest plesa može biti ili reprodukcija i stoga afirmacija, ili pak transgresija i na taj način izvedbena. Drugi slučaj je onaj koji nas zanima, budući da smo ovdje kako bismo razgovarali o "suvremenom plesu" ili plesu koji ide dalje od toga da bude čisto afirmativan, plesu koji želi izbjeći da postane dokument za povijest, nego želi postati znakom specifičnog trenutka u vremenu. Izazov je u sposobnosti da se neko plesno djelo smatra samo dokumentom tog specifičnog trenutka u povijesti, umjesto da ga se nastoji učiniti monumentalnim ili afirmativnim.

Potraga za monumentalnom kulturom bila bi izazov u projektu "What to Perform? What to Affirm?". Jer u tom projektu trebamo postaviti pitanje o specifičnim slučajevima u istočnoeuropskoj ili zapadnoeuropskoj povijesti plesa, čime stvaramo jaz ili podjelu. Međutim, postoji i mnogo plesa, recimo transgresivnog plesa, koji nije uključen u službenu povijest plesa ni na Istoku ni na Zapadu. Upravo u tom smislu izlazi na vidjelo ono političko: kroz temeljno pitanje o tome što je unutar povijesti, a što je gurnuto u stranu. Istok i Zapad imaju u tom pogledu svoje vrlo specifične ideologije, ali te ideologije neće biti temeljno različite. To bi mogla biti moja treća provokacija...

**Janez Janša:** Godine 2001. uređivao sam u Sloveniji knjigu *Teorije suvremenog plesa*, skup važnih tekstova o plesu, i u uvodu sam napisao kako suvremeni ples postoji samo u demokratskim društvima i kako su, mogli bismo reći, određena društva na neki način demokratska samo ako u njima imate suvremeni ples. Ako nemate suvremeni ples, to nije demokratsko društvo, što proizlazi iz čitanja povijesti plesa i čitanja o plesu u povijesti 20. stoljeća. Nekoliko godina kasnije ispravio sam tu izjavu i dospio do sljedećeg pitanja: ako nemamo službenu povijest suvremenog plesa, znači li to da ples nije postojao u nedemokratskim društvima? Povijest plesa koja je zapisana povijest je institucionaliziranog plesa, institucionaliziranog u tom smislu da u određenoj zajednici postoje prostori, festivali, obrazovanje, financijska podrška, te teorija plesa. To je ono što čini određeno polje institucionaliziranim. U nekadašnjim komunističkim režimima ples nije bio institucionaliziran jer nije bilo financiranja, nije bilo tvrtki, nije bilo festivala, nije bilo obrazovanja, a nije bilo ni teorije i kritike. Ali to ne znači da ples nije postojao. I u tom smislu ono što trebamo istražiti jest gdje se ples javljao, gdje je nastao ili se probio. Trebali bismo izbliza pogledati eksperimentalne discipline u kojima su se u nedemokratskim režimima javljali pokret i koreografske prakse – eksperimentalni teatar, eksperimentalna glazba, izvedbena umjetnost i interdisciplinarna umjetnost općenito.

U Maski prilazimo povijesti na drugačiji način, kroz teorijske i specifične slučajeve, kao i kroz rekonstrukciju i obnovljenu izvedbu performansa koji su se događali kasnih šezdesetih i početkom sedamdesetih godina. Performansi eksperimentalnih i konceptualnih skupina Pupilija Ferkeverk, OHO i Glej bili su interdisciplinarni performansi i mogli bi se smatrati paradigmatiskim plesnim performansima, iako nisu bili smatrani takvima u vrijeme kada su nastali. Suvremeni ples nije bio institucionalizirana umjetnička praksa, ali to ne znači da nisu postojali pokret i koreografske prakse, samo što su bili druge vrste. U nekadašnjim komunističkim režimima postojale su tri vrste pokreta i koreografskih praksi koje su bile institucionalizirane: klasični balet, vojna parada i folklor.

**FAC:** Folklor doista može biti ključna riječ u ovoj debati! Ali prvo bih se želio vratiti drugom pitanju koje ste postavili. Rekli ste da je suvremeni ples nešto što postoji samo u demokratskim društvima. To je zanimljiv argument: suvremeno je uvijek interna debata i debata o relativnosti. Termin "suvremeno" korišten je već dvadesetih godina 20. stoljeća kako bi se opisalo nešto što je novo ili što nije klasični balet. Ali zašto bi suvremeni ples bilo lakše uspostaviti u demokratskom društvu nego u nedemokratskom ili socijalističkom društvu? Kakvo je tu vaše shvaćanje suvremenog plesa?

**JJ:** Zato što postoji neka vrsta inherentne emancipacijske dimenzije koja je upisana u plesu kao umjetničkoj formi kakvu poznajemo s početka 20. stoljeća. Emancipacija tijela kao emancipacija

subjekta. I u tom smislu emancipacija je jedan od temelja shvaćanja demokracije u 20. stoljeću.

**FAC:** Pitanje o tome kako djelovati emancipacijski od ključne je važnosti. Ali nisam siguran da li termini “demokratsko” ili “nedemokratsko” funkcioniraju u ovoj debati, jer ako kažete da demokratsko društvo potiče emancipacijske prakse, onda bih vas zapitao gdje ta emancipacija počinje i gdje ona ponovo postaje afirmativna na neki izopačen način. Stoga bi doista moglo djelovati daleko više emancipacijski proizvoditi suvremenu izvedbenu umjetnost šezdesetih godina u Ljubljani nego istovremeno u Düsseldorfu. Ali tu se pitanje folkloru vraća u debatu. Jer obično vrlo lako dođemo do točke gdje određujemo koje su moguće forme prezentacije plesa i pokušavamo biti suvremeni u kontekstu koji uglavnom nije estetski vezan ili stilistički definiran, nego društveno. Mislim da je to vrlo važno pitanje i da se često previđa za volju razumijevanja ili ocjene povijesnih razvoja s estetskoga gledišta – osobito u istočnoeuropskim zemljama. To je također pitanje koje se tiče Istočne Njemačke, i to na vrlo izravan način. Afirmativni dio povijesti plesa se usvaja ili se može usvojiti – što čini stvar još kompliciranijom – tako da i sam postane izvedben. Tradicionalne plesne forme koriste se kako bi se stvorilo, barem u diskursu ili u utopiji koja je u njegovoj pozadini, nešto što bi bilo transgresivno i što bi se oslobodilo prošlih stvari kako bi stvorilo nešto što će biti više u sadašnjosti, više u skladu sa suvremenim društvom. U Istočnoj Njemačkoj to “nešto” o čemu se radi bio je projekt konstruiranja novog društva koje bi se nazivalo socijalističkim. To istodobno baca svjetlo na takozvane avangardne prakse na Zapadu u istom razdoblju. Tijekom pedesetih i šezdesetih godina neke takozvane radikalne estetike bile su toliko prožete, toliko krcate suprotstavljanjem onome što je već bilo etablirano da njihova performativnost ustvari može zaživjeti samo zahvaljujući dominantnoj estetici, nečemu što je bilo već tako snažno etablirano da se u reakciji protiv toga uspostavio gotovo klasičan mehanizam dijalektike.

U Istočnoj Europi – a ovdje govorim osobito o Istočnoj Njemačkoj – upravo tu su se javile folklorne prakse. U slučaju istočnonjemačkog folkloru, to je dakako bila ideologija pod državnim nadzorom; bila je službena politika da se svakome omogućiti da pleše. Svake godine, počevši od 1954. godine, održavao se nacionalni susret folklornih skupina i temeljna ideja bila je ta da će se, bude li svatko sudjelovao u tom novo uspostavljenom načinu popularnog plesa (danas to zovemo društvenim plesom), uspostaviti novi oblik kohezije unutar društva i različitih društvenih skupina, poput vojske, muškaraca i žena, intelektualnih radnika, industrijskih radnika, poljoprivrednih radnika, i svi će oni naći novi oblik druženja i biti produktivniji u ekonomskom smislu, ali i produktivniji u ideološkom smislu, u duhu.

Kao što znate, težnja Istočne Njemačke bila je da svatko bude radnik, bilo to kulturni, industrijski, poljoprivredni ili neki drugi radnik. Nije trebalo biti nikakvih razlika, nikakvih socijalnih razlika između

tih različitih skupina radništva. Službeni razlozi koji su se navodili za tu vrstu društvenopolitičke koreografije bili su da društvo treba stvoriti radostan stav prema zadaćama koje su ispred nas: rad, socijalizam, kolektivni način života. Pa ako sada oduzmete sve ideološke aspekte te situacije idealnoga života, onda postaje očito, mislim da to mogu reći (možda kao još jednu provokaciju...!) da ta težnja nije bila baš daleko od takozvanog suvremenog plesa na pozornici ili prakse umjetničkog plesa. Glavna razlika bila bi ta da sada ne postoji država ili neki nacionalni poziv da se to čini. Kao što ste rekli, emancipacijski ideal zahtijeva individualnije pristupe. Ali željeti konstruirati specifičan odnos između društva i vlastite pozicije u društvu – mislim da je to jedan od temeljnih aspekata koji određuje ples u cijelosti. Stoga bi “moderni ples” i politička koreografija folkloru mogli biti daleko bliži od, recimo, kontaktne improvizacije i te vrste kolektivnog plesa nego što bismo to isprva pomislili.

**JJ:** Pa ako mi dopustite, sada bih naveo jedan primjer toga kako je ta kolektivna dimenzija bila razrađena u komadu *Pupilija, papa Pupilo pa Pupilčki*, koji je 1969. napravila skupina veoma mladih pjesnika, izvođača, glazbenika i likovnih umjetnika, i to je bio neka vrsta kolaž-performansa, performans sa dvadeset različitih scena koje su koristile različite pristupe, scene iz svakodnevnog života, iz popularne kulture, reklama, ali i folkloru i vojnog marširanja i vježbanja, te bih mogao pokazati jednu scenu u kojoj se skupina ustvari poigravala s nacionalnim poistovjećivanjem s vojnim vježbama. Samo trebam još objasniti da je to rekonstrukcija komada iz 2006. i da u toj sceni izvođači obavljaju svoje jutarnje vježbe, koje su korištene u školama i također u vojsci, dok s druge strane recitiraju pjesmu iz 19. stoljeća, nacionalističku pjesmu o tome kako bi se Slovenci trebali ponašati prema svojim susjedima. Scena se ismijava iz tog paradoksa, koji se sastojao u spajanju nacionalne tradicije s jedne strane i neke vrste konstantnog života u budućnosti, jer u socijalizmu ste uvijek živjeli u budućnosti, tu nije bilo sadašnjosti. Ali društvena kohezija, i to je zanimljivo, društvena kohezija prakticirala se kroz rituale iz prošlosti.

Stoga ću vam pokazati primjer iz druge predstave, koju sam rekonstruirao ove godine, i prikazat ću jedan video isječak, predstava se zove *Spomenik G* i izvorno je iz 1972. godine, a pokazat ću vam ovu temu zato što tu nalazimo citat redatelja koji je napravio tu predstavu. Ako možete čitati.

*Spomenik G* iz 1972. napravljen je s jednom izvođačicom i jednim glazbenikom, a režirao ga je Dušan Jovanović, isti redatelj koji je režirao predstavu *Pupilija, papa Pupilo pa Pupilčki*. Napravili su performans zasnovan na drami *Spomenik*, koji je napisao Bojan Štih, ali su sasvim izrezali tekst i napravili fizički performans. E pa, u rekonstrukciji koju sam napravio ove godine pod naslovom *Spomenik G2*, pozvao sam oboje izvođača iz izvorne predstave, glumicu Jožicu Avbelj i glazbenika Matjaža Jarca, da kasnije u predstavi izvedu taj komad i bilo je to zanimljivo djelo jer je na početku radnog procesa redatelj

izvornog komada radio s njima i pokušavali su se prisjetiti kako je izgledao taj izvorni komad na osnovi veoma malobrojnih dokumenata, budući da ne postoji nikakva snimka, samo četverominutna snimka probe i nekoliko fotografija, ali nema nikakvog scenarija i nikakvog opisa. Dakle, dokumentacije je veoma malo. Za rekonstrukciju sam pozvao plesačicu Teju Rebu i glazbenika Boštjana Narata, dvoje izvođača koji su rođeni nakon što je napravljena predstava. Oni izvode predstavu uz Avbeljevu i Jarca i čitava rekonstrukcija je prikaz dvaju vremena koja djeluju paralelno za gledatelja i ideja predstave je ustvari neprestana referencija na izgubljen izvornik. Jer ne možete reći da su izvođači koji su izvodili izvornu predstavu "izvorni", oni izvode *Spomenik G* 37 godina kasnije i nisu oni isti koji su izvodili izvornu predstavu, iako su iste osobe. Predstava *Spomenik G2*, koju gledatelj vidi danas, ne izgleda kao izvorna predstava. Postoji mnogo referentnog materijala u predstavi *Pupilijska, papa Pupilo pa Pupilčki* – rekonstrukcija: u pozadinu je postavljen zaslon na kojemu se prikazuje izvorna predstava i ima mnogo citata, mnogo dokumenata koji kontekstualiziraju predstavu i današnje izvođače, oni su jasno pokazivali da citiraju, prisvajaju, prerađuju i obrađuju nešto što su napravili drugi ljudi. Tako je to bila neka vrsta zaobilaznice kako bi se prišlo bliže izvorniku. U *Spomeniku G2* to je još izravnije, vi vidite dvoje drugih izvođača, mlađih izvođača, koji čine manje ili više isto što čine i oni izvorni, ponekad to čak čine vjernije izvorniku od izvođača izvorne predstave; ali tu opet imate neku vrstu zaobilaznice kako bi se prišlo bliže izvornoj predstavi i stoga se na pitanje o vjernosti izvorniku ili pomanjkanju te vjernosti odgovara tako da na neki način morate pisati, morate postaviti mnogo raznih stvari kako biste se približili izvorniku. Razlog je veoma jednostavan: možete rekonstruirati taj komad i učiniti ga veoma bliskim ili gotovo jednakim onome koji je napravljen 1972. ili 1969. godine, ali ne možete rekonstruirati publiku koja je bila ondje 1969. i 1972. i zbog toga sam napravio tu zaobilaznicu. Ali želio sam dati ta dva primjera kako bih pokazao da ustvari pišete ili iznova pišete povijest plesa ili performansa i umjetničkom kreacijom, a ne samo teorijskim i akademskim istraživanjem.

**FAC:** Sada uviđam da je taj komad nazvan *Spomenik G* zato što se ustvari tradicionalni ili klasični, akademski način pisanja povijesti odvija kroz spomenike: to su spomenici povijesti ili prošlih stvari. Mogu uzeti kompleksnu cjelinu društvene stvarnosti i zatim od toga pokušati napraviti nešto koherentno. Ali pitanje koje ostaje da se njime pozabavimo glasi ovako: je li ples nešto što se može zasnivati na povijesti spomenika ili se mora smatrati nečime što se može razviti samo u procesu, kao izvedbena praksa? I ne trebamo li koristiti druge aspekte i oslanjati se na njih, aspekte koji bi bili važni i daleko inkluzivniji ili konkluzivniji za rad o kojemu razgovaramo od puke monumentalne vizije toga, činjenice da je to "djelo"?

**JJ:** Kada smo izvodili predstavu *Pupilijska, papa Pupilo pa Pupilčki* – rekonstrukcija u Zapadnoj

Europi, javile su sumnje je li ta predstava uopće postojala 1969. Zapadnjačko viđenje Istoka veoma je monolitno i teško je zapadnjačkom gledištu prihvatiti nešto dinamično i zaigrano što se zasniva na medijima i popularnoj kulturi, a dolazi iz nekadašnje socijalističke zemlje. Najprihvatljivija slika umjetnika iz nekadašnjih socijalističkih zemalja je Grotowsky sa svojim misticizmom i estetikom siromašnog kazališta. To svakako nije *Pupilijska*, koja se doista dogodila. Ali to je pitanje također zanimljivo na drugoj razini. Što je povijest? Jer povijest je uvijek konstrukcija, način na koji prilazite afirmativnome ili performativnome, to je način na koji konstruirate povijest. A to je za mene također zanimljivo kada razgovaramo o terminologiji. Bez obzira na to nazivamo li predstavu koja je prerađena rekonstrukcijom ili obnovljenom izvedbom, ja više volim koristiti termin "rekonstrukcija" zato što je i sama povijest uvijek konstruirana.

**FAC:** Na neki način sam opsjednut tim pitanjem spomenika. Kako možemo stvoriti spomenike plesa? Samo plesanje ne stvara objekte u tom smislu. Samo sekundarne objekte, objekte drugoga reda. Raspravljao sam o tome s jednom mladom i veoma angažiranom znanstvenicom iz Rumunjske. Bila je u Parizu i istraživala je jednog rumunjskog koreografa i specifičan rad koji je obavljao za parišku operu Ballet pedesetih godina 20. stoljeća. Nakon sveg svojeg arhivskog rada rekla je: "Ne zanima me njegov rad, samo želim znati što je napravio i s kime je surađivao." Jer u rumunjskoj povijesti ta su osoba i njezino djelo bili osuđeni na to da budu izbrisani. Ustvari ne znam razloge za to. Ali za dotičnu znanstvenicu radilo se o "njezinoj" povijesti, koja bi morala biti vidljiva u Rumunjskoj. Nisu je odviše zanimali isječki iz novina, fotografije, programske bilješke i slično. Njezin pristup bio je veoma intrigantan: iznova uspostaviti kreativno zanimanje ili umjetničko zanimanje koje je netko jednom imao, a zatim stvoriti šupljinu iz rada koji je proizveo; ona nije toliko željela inscenirati djelo koliko sam objekt, ono što je bilo model u određenom vremenskom trenutku.

**JJ:** Imam još jedno pitanje s kojim sam se susreo tijekom rada na predstavi *Pupilijska, papa Pupilo pa Pupilčki* – rekonstrukcija i možda ćete imati neko mišljenje o tome. Predstava *Pupilijska, papa Pupilo pa Pupilčki* ostala je u javnom sjećanju i također u knjigama kao marginalan događaj, a ako se spominje, smatra se izrazito provokativnom predstavom, predstavom koja je izazvala skandal uglavnom time što su na kraju ubili kokoš na pozornici. Autori koji su pisali o povijesti performansa ponovo su isticali njezinu skandaloznu i provokativnu dimenziju, što je način cenzuriranja: ako nešto želite cenzurirati u demokratskim društvima, obično to pretvorite u skandal. Dopustite da vam to objasnim. U starom dobrom socijalizmu naprosto ćete izbrisati ili retuširati sliku, znate, na početku je pokraj Staljina bilo pedesetero ljudi, a zatim sve manje i manje. Njegovi bi protivnici nestali, kako u stvarnosti, tako i sa fotografije. U demokraciji, ako želite izbrisati nešto iz povijesti, onda to pretvorite u

skandal. Zašto mislite da je skandal nešto što briše iz povijesti? Umjesto analiziranja onoga što je ta avangarda učinila, zašto je to učinila, zašto su proizveli određeno umjetničko djelo, ostajete na razini skandala i tako stoje stvari u društvu, u općenitom društvu, ne u umjetničkoj publici; u općenitom društvu avangarda se uvijek smatra nečim skandaloznim, provokativnim i tako dalje. I kada sam gledao snimku predstave *Pupilija, papa Pupilo pa Pupilčki*, to je veoma složeno djelo za analiziranje s dramaturškog, koreografskog, interdisciplinarnog gledišta i tako dalje. Taj analitički rad nikada nije obavljen. Ali ono što sam umjesto toga želio reći, budući da vjerojatno nije bilo jezika, nije bilo teorijskog ili akademskog jezika, ili je moglo biti previše opasno za situaciju u akademskom i teorijskom istraživanju da se prihvati analize tog djela, ili je pak bilo previše opasno za općenito područje izvedbe da prihvati umjetničke kvalitete koje su bile u samoj predstavi; bilo je daleko jednostavnije zadržati je u sjećanju kao skandal i kao provokaciju. Pa ako želite, mogu vam pokazati tu provokaciju, ali ne znam, možda bi to moglo biti jedno od pitanja. Spomenuli ste pitanje kontaktne improvizacije i razmotrio bih ga ovdje u odnosu na drugi relevantan koncept - prevođenje. Kako su neke zapadne prakse doslovno prevedene u socijalističke plesne prakse, netko bi došao sa Zapada ili bi naučio te prakse ili čuo za njih i onda bi ih preveo u svoju vlastitu praksu. Mogu vam ustvari pokazati koja je razlika između, recimo, demokratske kontaktne improvizacije i komunističke kontaktne improvizacije, onako kako ja to shvaćam. Ali imamo li ovdje nekog plesača?

**Gledatelj 1:** Ja se bavim kontaktnom improvizacijom.

**JJ:** Biste li mi pomogli pokazati tu razliku?

**Gledatelj 1:** Može.

**JJ:** Puno vam hvala. U predstavi *Pupilija, papa Pupilo pa Pupilčki* postoji scena u kojoj vidim komunističku kontaktnu improvizaciju. Ono što je osnova kontaktne improvizacije, to je ustvari vjerovanje u tijelo drugoga, jer u osnovi to izgleda ovako, nešto poput ovoga, vjerujemo jedan u drugoga ili nešto slično, ali ključni moment je vjerovanje. Vjerujete svome partneru, dopuštate da vam partner vodi tijelo i tako dalje, i to ću nazvati demokratskom kontaktnom improvizacijom. E sada, ono što ovdje vidite jest da oni drže jedan drugoga i hodaju uokolo poput vlaka ili zmije. Zašto se drže tako čvrsto? Zato što u komunizmu ne vjerujete, ne vjerujete nikome. Svatko vas može izdati, svatko može potencijalno biti doušnik i tako dalje. Nikada ne znate, događalo se da djeca govore protiv svojih roditelja i slično. Pitanje je sljedeće: ako ne vjerujete svome kolegi, zašto ga držite? U tome je upravo stvar: ako ostanete u blizini, možete ga cijelo vrijeme kontrolirati. Zato je bolje ostati blizu, uz drugu osobu, jer tako je možete kontrolirati, inače vas može potkazati. I to je kontaktna improvizacija kako se shvaća u komunizmu, ali postoji još jedna suvremena, postoji takozvana

neoliberalna kontaktna improvizacija. Ima ona scena u kojoj razgovaraju o svojim seksualnim iskustvima i frustracijama. Što je neoliberalna kontaktna improvizacija? Gledajte, oni nešto kao puše jedan drugome, ali ustvari nema kontakta. To je neka vrsta nepovezane kontaktne improvizacije. Radi se o razumijevanju subjekta, razumijevanje subjekta je gotovo takvo da je onaj drugi samo nužan objekt, on ili ona je tu, ali u osnovi nemamo ništa zajedničko, zajedničko nam je samo to suparništvo i zato, u redu, moramo imati seks, pa hajde onda, jer to moramo učiniti, ali u osnovi nema zanimanja, nema kontakta, i zato to nazivamo nepovezanim kontaktnom improvizacijom. Mislim da u tome ima dimenzija okrutnosti, ali želio sam reći u vezi s onim momentom prevođenja, nedavno sam vidio jako zgodnu predstavu, *Made in Russia* Olega Soulimenka i Andreja Andrijanova, u kojoj govore o dolasku zapadnih plesnih praksi u Moskvu. Prvi je bio Butoh i to, mislim na ono malo plesača koji su u to vrijeme postojali u Moskvi. Početkom 90-ih godina svi su išli na tečaj kod Butoha, on je jedini držao suvremeni ples. Zatim, nekoliko godina kasnije, došla je kontaktna improvizacija i možete zamisliti da su se svi oni ljubitelji Butoha sada okrenuli kontaktnoj improvizaciji i tako dalje. Divna stvar je to da i jedni i drugi kažu kako su njihova djeca rođena iz kontaktne improvizacije, i onda u predstavi imate te dvije kćeri koje pričaju o umjetnosti svojih očeva. Kćeri kontaktne improvizacije. Možda imate neka pitanja ili komentare, mislim da bi ovo mogla biti debata za čitav kongres.

**Gledatelj 2:** Ja imam pitanje. Mislim da dio rasprave o dokumentiranju povijesti, o vraćanju unatrag i promatranju povijesti, također utječe na projekt arhiviranja. Radoznao sam jer sam Afroamerikanac čiji su roditelji iz Gane, a sada žive u Sloveniji. Pa me zanima [...] uključenost imigrantskih zajednica koje dolaze na prostore Istoka. U povijesnom smislu moglo bi biti teško zbog pomanjkanja dokumentacije, ali ako se gledamo kako oblikujete taj proces arhiviranja, dakle to je otvoren proces koji ne uključuje samo službeni ples ili ples dominantne kulture.

**FAC:** Pa odgovor bi u osnovi bio taj da, ako arhivirate ples na ozbiljan, na monumentalan način, onda ionako morate arhivirati sav ples, uključujući imigrantske kulture, glavnu struju, suvremeni i klasični ples. Dakako, to nije uvijek tako jednostavno. Stoga možete reći: što je specifičnija neka plesna praksa, što je dalje od glavne struje, to teže će biti postići vidljivost i također pronaći odgovarajuću metodu ili odgovarajuću evaluaciju dokumenata koje možda imate. Općenito govoreći, morate odrediti koji je to dio plesa koji možete pohraniti ili nekako monumentalizirati. To je sve varljivije u današnjem društvu zbog promjene u njegovu pristupu stjecanju znanja. Ovdje imam na umu digitalnu kulturu znanja, koja je zasnovana na algoritamskim podacima, a ne na dokumentima. Više nećete naprosto proučavati dokumente. Umjesto toga, koristit ćete podatke koji su dostupni na internetu. To čini čitavo pitanje

arhivske prakse daleko fluidnijim ili manje supstancijalnim. S druge strane, to su problemi koji mogu biti od specifičnog interesa za ples, jer ionako nikada nećete imati neki objekt plesa koji možete staviti u arhiv. Možete samo stvoriti diskurs o imaginarnim objektima plesne prakse. I tu bi pravilo bilo veoma tradicionalno: što više tragova čuvate, to više interpretacija možete stvoriti. I to je, kako mi se čini, ključno političko pitanje u svemu ovome: koliko mogućnosti stvorite, a ne koliko objekata. Ako nitko ne razmišlja o tome da imigrantske kulturne prakse spremi u arhiv, onda se to neće niti dogoditi. Morate najprije uspostaviti mogućnost.

**Gledatelj 3:** Što mislite o ideji živih spomenika u Južnoj Koreji? Određeni broj plesača postaju nacionalnim spomenicima pa stoga trebaju podučiti učenike svome plesu.

**FAC:** Na neki način i mi imamo taj koncept. Pina Bausch se smatra nekom vrstom živog spomenika. U Njemačkoj tome možda ne bismo dali isto ime, ali koncept je tu. Ali u biti vi govorite o osobi koja utjelovljuje umjetnost, koja ju je izmislila i materijalizirala, osobi punoj znanja o toj umjetničkoj mogućnosti. Ali ona može biti spomenik samo tako dugo dok je živa. To je paradoksalna tvrdnja o jednom spomeniku! Jer nakon smrti živog spomenika, kamo odlazi sve to znanje? Možda dalje, nekom drugome, tko će i sam postati spomenikom koji će nestati. Monumentalno razmišljanje, razmišljanje o tome kako će spomenici sačuvati povijest i tradiciju i znanje, u mnogo je pogleda zapadnjački koncept. Nemaју sve kulture tu koncepciju.

**Gledatelj 4:** Ja nemam nikakvih pitanja. Samo sam htio reći da je čitava ta ideja arhiviranja za mene, [...] neprestanog snimanja onoga što vidimo neka vrsta opsesije. YouTube. [Kada bi se] naprosto sjedilo i gledalo, jer to upravo događa. [...] Super kamera visoke tehnologije, [...] za mene to na neki način ubija dio [...] izvedbe [...]. Shvaćam da je važno snimati stvari za budućnost, ali [moramo biti prisutni u] onome što se događa ovdje i sada.

**Gledatelj 5:** Imam jedno pitanje o relevantnosti te rekonstrukcije koju radite za povijest, povijest je uvijek povijest sadašnjosti, a ne povijest prošlosti, jer ona se proizvodi sada i povjesničar piše sada, prema tome, to je povijest sadašnjosti [...]. [R]elevantnost [...] rekonstrukcije prvenstveno je za danas ili za današnje znanstvenike [...]. Zamislite da povjesničar ili povjesničar plesa dvadeset godina kasnije želi znati nešto o onome što smo radili 2009. i gleda vaš rad i može ga usporediti sa... kada je napravljena izvorna predstava?

JJ: 1969.

**Gledatelj 5:** 1969. I možda može shvatiti razliku između 1969. i 2009. ako to gleda komparativno. Znaite? Hoću reći, to je povijest našeg doba, to što vi pišete.

JJ: Svakako! To je predstava kakva je bila 69., a ovo je predstava danas i gledate je kao predstavu danas. Tema ove predstave je kako dovesti publiku iz 69. u naše doba i to je ono o čemu se u predstavi radi. Ne radi se o namjeri da se nekoga obrazuje, nešto arhivira i slično. Dakako, i to je unutra, ali u osnovi je to predstava koja funkcionira danas, u sadašnjem vremenu. Pokazat ću vam kraj pa ćete vidjeti kako to funkcionira. Kako je funkcioniralo za današnju publiku. Dakle, kao što sam rekao, u izvornoj predstavi na kraju su ubili kokoš, pa evo kako smo mi to napravili. Prišao mi je direktor Stare elektrarne, izvedbenog prostora u Ljubljani, i jasno mi je dao do znanja da ne smijemo ubijati kokoši uživo na pozornici.

U osnovi, u svim zemljama Europske unije postoje zakoni koji zabranjuju ubijanje životinja, osim na mjestima koja su za to ovlaštena ili kod kuće za vlastite potrebe. Dakle, imali smo dvije opcije: ili da postavimo predstavu u klaonici ili da pretvorimo kazalište u svoj dom. Umjesto da zakoljemo kokoš, uspostavili smo cenzuru. Suočili smo se s zakonskim i zakonitim aspektom i pozvali publiku da odluči o kraju predstave. Između četiriju opcija mogli su izabrati klanje uživo na pozornici. Nije dopušteno ubijati kokoši na pozornici, ali ako većina ljudi to odluči, onda mi to učinimo. To je neka vrsta mikro-zakonske situacije i obično ljudi glasuju za ubijanje kokoši. Nakon nekog vremena izvođač kaže: "a sada neka jedan od onih koji su glasovali za ubijanje dođe na pozornicu i to učini".

Nije nam bilo dopušteno da insceniramo izvornu scenu i želio sam vam to pokazati samo kako bih odgovorio na pitanje kako to funkcionira danas, za današnju publiku. *Pupiliya, papa Pupilo pa Pupilčki – rekonstrukcija* ima kraj s glasovanjem i drugu verziju, u kojoj prikazujemo filmove koji sadrže snimljenu rekonstrukciju klanja, intervju s dvojicom izvođača koji su zaklali kokoš u izvornoj predstavi, kao i citate iz Zakona o zaštiti životinja u pogledu klanja. U toj verziji kraja ostaje pod znakom pitanja jesmo li ubili kokoš ili ne.

Dvojica glavnih kazališnih kritičara u Sloveniji došli su vidjeti predstavu *Pupiliya, papa Pupilo pa Pupilčki – rekonstrukcija* u dvjema različitim večerima. Tako je Rok Vevar došao kada je bilo glasovanje. Blaž Lukan je došao druge večeri i napisao je kako je izgledalo kao da smo ubili kokoš, ali nije bio siguran. Imao sam to na umu i nadao sam se da će to pomoći načinu na koji insceniram kraj za povijest, ne samo za ljude koji su bili prisutni. Sada imamo dvije interpretacije dvaju velikih kritičara i jednoga dana možda će netko analizirati predstavu *Pupiliya, papa Pupilo pa Pupilčki – rekonstrukcija* pa će biti zbunjen. Vode se velike debate u novije vrijeme o dokumentaciji performansa. Što imamo u povijesnim dokumentima u tom smislu? Arhiv, jedini mogući arhiv, možda je poput beskonačnog projekta? Beskonačan vertikalno i horizontalno, dakle u sadašnjem vremenu i tijekom povijesti.



Monument G2, directed by Dušan Jovanović and Janez Janša. Photo: Tone Stojko. On photo: Jožica Avbelj.

# How can we create monuments of dance?

A conversation between Franz Anton Cramer and Janez Janša at Geschichtsforum 09, Berlin, May 2009

**Franz Anton Cramer:** I was very fond of my own proposition to have a *provocation* on ways of how to conceive dance history or historiography. And so my first thesis would be that the history of dance is always written in two ways that are mutually exclusive. An object can be either one style or mode of dance history or historiography or the other, it can always only belong to one regime of description. History in this understanding would be one of affirmation: you do the dance you're expected to do because it has been formulated already by certain techniques that are put in place by a governing discourse. Any dance is always already included in its own dispositif, in its own structure, in its own definition or framework. It would be a reproductive history of dance, a history of repetitions of that which has already been done before. It is this history, however, that deals with tradition and keeping it alive.

But there's another way of looking at the history of performance. This would be a performative style, a historiography of transgression. According to this mode, you look at the history of dance, of the individual manifestation of dance, as a history of performance. It is understood that performance is that position or that idea or that moment in time where something comes into being that has never been before. Something that goes beyond that which has been known, something that has not found that specific form, that specific shape or that specific intention before and therefore creates something new.

This would be the key term of the performative or of performance: in the very act of doing it, creating something real that hasn't been real before. At the same time, and this would be my historic perspective beyond dance, it is the quest of modernity to always invent new things, things that have not been before. Modernity has been identified as the ideology of progress. So in that sense I think the history of dance can be either reproduction and therefore affirmative or it can be transgression and thereby be performative. The second case is the one that interests us, because we are here to talk about "contemporary dance" or dance that goes beyond just the affirmative, a dance eager to avoid becoming a document for history but to become a sign for a specific moment in time. The challenge lies in the capacity to consider a work of dance as only a document of that specific moment of history rather than making it monumental or affirmative.

The quest of monumental culture would be the challenge of the project "What to perform? What to affirm?" Because in this project we are to ask about the specific instances of East European history or West European history of dance, thereby creating a split or a divide. However, there's also a lot of dance, let's say transgressive dance, that is not included in official dance history either in the West or in the East. It is in this sense that the political comes in by the fundamental question of what is inside history and what is cast aside. East and West have their own very specific agendas in this respect, but they won't be fundamentally different. This is maybe my third provocation ...

**Janez Janša:** In 2001 I edited a book, *Theories of Contemporary Dance*, in Slovenia and it was a reader of important writings about dance and in the introduction I wrote that contemporary dance exists only in democratic societies, that in a way, you can say that certain societies are democratic only if you have contemporary dance. If you don't have contemporary dance, it's not a democratic society and this was coming out of reading about the history of dance and reading about dance in the history of the 20<sup>th</sup> century. A couple of years later I revised this statement and I came to the question, if we don't have an official history of contemporary dance does this mean that dance didn't exist in non-democratic societies? The history of dance which has been written is the history of institutionalized dance, institutionalized in the sense that in a certain community the venues and festivals, education programs and financing, but also dance theory exist. That is what makes a certain field institutionalized. In former communist regimes, dance was not institutionalized because there was no financing, there were no companies, there were no festivals, there was no education, and there was no theory and criticism. But this doesn't mean that dance didn't exist. And in those terms what we need to do is to search where dance was emerging, appearing or piercing through. We should take a closer look at experimental disciplines in which movement and choreographic practices in non-democratic regimes were appearing – experimental theater, experimental music, performance art and interdisciplinary art in general.

In Maska we approach history in a different way through theoretical and case studies as well as through the reconstruction and reenactment of performances which were happening in the late 60s and early 70s. The performances by experimental and conceptual groups Pupilija Ferkeverk, OHO and Glej were interdisciplinary performances and they could be considered as paradigmatic dance performances although they were not considered as such at the time when they were produced. Contemporary dance was not an institutionalized artistic practice but this doesn't mean that movement and choreographic practices didn't exist, but they were of another sort. In former communist regimes there were three movement and choreographic practices which were institutionalized: classical ballet, the military parade and folklore.

**FAC:** Folklore can really be a catchword in this debate! But I'd like to come back first to another question you raised. You said contemporary dance was something that exists only in democratic societies. Which is an interesting point: the contemporary is always an internal and relativity debate. Contemporary was a term used already in the 1920s to describe something that's new or that's not classical ballet. But why would contemporary dance be easier to put in place in a democratic society than in a non-democratic or in a socialist society? What is your understanding here of contemporary dance?

**JJ:** Because there is kind of inherent emancipatory dimension inscribed in dance as an art form as we know it from the beginning of the 20<sup>th</sup> century. Emancipation of the body as emancipation of the subject. And in that sense emancipation is one of the fundamentals of understanding democracy in the 20<sup>th</sup> century.

**FAC:** The question about how to be emancipatory is pivotal. But I'm not sure if it works in this debate "democratic" or "non-democratic", because, if you say democratic society encourages emancipatory practices, then I would ask where does the emancipation start and where does it become affirmative again, in a perverted sense. So it may indeed be much more emancipatory to produce contemporary performance art in the 1960s in Ljubljana than to do the same thing in Düsseldorf at the same time. But this is where the folklore question comes back into the debate. Because we are usually very quick to reach the point where we determine what are the possible forms of presenting dance and trying to be contemporary in a context that's not largely esthetically bound or stylistically defined, but *socially*. I think this is a very important issue and very often overlooked for the sake of understanding or appreciating historic developments from an aesthetic perspective – especially in Eastern European countries. It is also an issue that concerns East Germany in a very direct way. The affirmative part of dance history is, or can be appropriated – and this makes it even more complicated – so as to become performative in itself. Traditional forms of dance are used to create, at least in the discourse, or in the utopia that's behind it, to create something that would be transgressive, that would do away with things past in order to create something that would be more present and more in line with contemporary society. In East Germany, this "something" at stake has been the project of constructing a new society that would be called socialist. Which at the same time also sheds light on the so-called avant-garde practices in the West of the same period. During the 50s and 60s, some so-called radical esthetics were so much imbued, so much invested in going against that which had already been established, that their performativity was really only coming to life because of the dominant esthetics, because of something that was so strong already put in place that in reacting against it, an almost classical mechanism of dialectics was established.

In Eastern Europe – and I am referring here especially to East Germany – this is where folklore practices emerge. In the case of East German folklore, this is of course a state-led ideology; it was official policy to make everybody dance. Each year, beginning in 1954, there was a national meeting of folklore groups and the basic idea was that if everybody participates in this newly set-up way of popular dance (today we call it community dance), then there would be a new form of cohesion inside the society and the different social groups like military, like male/female, intellectual workers, industrial workers,

agricultural workers, they all would find a new way of being together and being more productive economic-wise but also more productive ideologically, in their spirit.

As you know, East Germany's quest was that everybody was a worker, whether it was cultural, industrial, agricultural or whatever. There was to be no difference, no social difference between these different groups of working people. The official reasons given for this kind of socio-political choreography was that society needs to create a joyful attitude towards the tasks ahead: work, socialism, a collective way of life. Now if you take away all the ideological aspects of this set-up of an *ideal life*, then it becomes obvious, I think I can say this (maybe as yet another provocation...!) that this quest is not that far from the so-called contemporary stage dance or artistic dance practices. The main difference would be that there is neither a state nor a national invitation to do this. As you said, the emancipatory ideal asks for more individual approaches. But wanting to construct a specific relation between society and one's own position in society is, I think, one of the basic aspects that informs dance at large. So "modern dance" and political folklore choreography might be much closer then, let's say, contact improvisation and this kind of collective dance than we are used to thinking.

**JJ:** If you allow me, I would now like to show one example of how this collective dimension was elaborated in the piece *Pupilija, papa Pupilo and the Pupilceks* that was done back in 1969 by a group of very young poets, performers, musicians, visual artists and it was a performance, a kind of collage, a performance with 20 different scenes which were using different approaches, scenes coming from everyday-life, popular culture, commercials but also coming from folklore and military marching and exercising and maybe I can show one scene in which the group was actually playing with national identification with military exercising. Let me just explain that this is a reconstruction of the piece from 2006 and in this scene the performers are doing daily morning exercises which were used in schools and also in the army, and on the other side they are reciting a poem from the 19<sup>th</sup> century, a nationalist poem about how Slovenians should behave in relation to their neighbors. The scene makes fun of this paradox which was putting together national tradition on one side and a kind of constant life in the future, because in socialism you were always living in the future, there was no present. But the social cohesion, and that's interesting, the social cohesion was exercised through rituals from the past.

Now I will show you an example from another show which I reconstructed this year and I'll show one clip, the show is called *Monument G* and it is from 1972 originally and I am showing this theme because there is a quote from the director who did that performance. If you can read it.

*Monument G* in '72 was done with one performer and one musician and directed



by Dušan Jovanović, the same director who directed *Pupilijs, papa Pupilo and the Pupilceks*. They made a performance based on the play *Monument* written by Bojan Štih, they completely cut out all the text and made a physical performance. Now in the reconstruction I did this year under the title *Monument G2*, I invited both performers from the original show, actress Jožica Avbelj and the musician Matjaž Jarc to perform in this piece later in the show and it was interesting work because in the beginning of the working process the director of the original piece worked with them so they tried to remember how the original piece was based on very few documents, because there is no recording only a four-minute long rehearsal and some photographs and no script and no description, so very little documentation. For the reconstruction, I invited dancer Teja Reba and musician Boštjan Narat, two performers who were born after the original show had been performed. They performed next to Avbelj and Jarc and the whole reconstruction is a display of two times working parallel for the spectator and the idea of the show is to actually have a constant reference to the lost original. Because you cannot say that the performers who performed in the original show are “original”, they are performing *Monument G* 37 years later, they are not the ones who were performing the original show, although they are the same persons. *Monument G2*, the show the spectator sees today doesn’t look like the original show. There is a lot of referential material in the *Pupilijs, papa Pupilo and the Pupilceks – reconstruction*: there was a screen in the back showing the original performance and there were many quotes, many documents which contextualized the performance, and the performers were clearly showing that they were quoting, appropriating, remaking, redoing something which had been done by other people. So there was a kind of detour in order to get closer to the original. In *Monument G2* this is even more direct, you see two other performers, younger performers who are doing more or less the same as the original ones, sometimes even doing it much more faithfully to the original than the performers from the original show; but again you have a kind of detour in order to come closer to the original show, so the question of being faithful or not due to the original is answered in such a way that you have somehow to write, you have somehow to put a lot of things around in order to come closer to the original. The reason is very simple: you can reconstruct and do the piece very closely or nearly the same as it was done in ’72 or in ’69 but you cannot reconstruct the audience that was there in ’69 and ’72 and because of that I did this detour. But I wanted to give these two examples in order to show how you actually write or rewrite the history of dance and performance also by artistic creation and not only by theoretical and academic research.

**FAC:** It strikes me that this piece is called *Monument G* because basically the traditional or classical, the academic way of writing history passes by monuments: you have monuments

of history or of things past. I can take the complex whole of social reality, then try to make a coherent thing of it. But the question that remains to be tackled goes as follows: Is dance something that can be based on a history of monuments, or must it be conceived of as something that can only evolve in the making, as performance practice. Or do we not have to use, to rely on other aspects that would be important or much more inclusive or conclusive to the work we’re talking about than just the monumental vision of it, its being “a work”?

**JJ:** When we performed *Pupilijs, papa Pupilo and the Pupilceks – reconstruction* in Western Europe there were doubts that the performance existed at all in 1969. The Western vision of the East is very monolithic and it is very difficult for the Western view to accept something dynamic and playful based on media and popular culture as coming from a former socialist country. The most acceptable image of the artist from former socialist countries is that of Grotowsky with his mysticism and aesthetics of poor theatre. Certainly not *Pupilijs* which indeed happened. But this question is also interesting on another level. What is history? Because history is always construction, the way you approach the affirmative or performative, it’s the way how you construct history. And this is for me also interesting when we talk about terminology. Whether we call performance which has been redone reconstruction or reenactment, I prefer using reconstruction because history itself is always constructed.

**FAC:** I’m sort of obsessed by this question of the monument. How can we create monuments of dance? Dancing itself doesn’t create objects in that sense. Only secondary objects, objects of a second order. I’ve been discussing this with a young and very engaged researcher from Romania. She has been doing research in Paris concerning a Romanian choreographer and a specific work he did for the Paris Opera Ballet in the 1950s. After all of her archival work, she ended up saying, “I’m not interested in his work, I just want to know what he did, whom he collaborated with.” Because in Romanian history this person and his oeuvre was doomed to be eradicated. The reasons for this I don’t really know. But for the researcher in question, it was all about “her” history that should be visible in Romania. Her interest was not so much about press clippings, photographs, programme notes and the like. Hers was a very intriguing approach: to reconstitute the creative interest or the artistic interest somebody has had, to create then a hollow of the work he produced, not so much wanting to put on stage the work as an object itself, that which has been in the model of a certain moment in time.

**JJ:** I have another question which I also encountered while working on *Pupilijs, papa Pupilo and the Pupilceks – reconstruction* and maybe you have some thoughts about it. The performance *Pupilijs, papa Pupilo and the*

*Pupilceks* stayed in the public memory and also in books as a marginal event and if it appears it is considered as a highly provocative show, as a show which provokes scandal mainly because they killed a chicken on stage at the end of the show. Writers who write about the history of performance again display its scandalous and provocative dimension and this is a way of censoring: if you want to censor something in democratic societies you actually turn something into a scandal. Let me explain this to you. In good old socialism you just erase, you retouch a picture, you know in the beginning there were 50 people next to Stalin and then less and less. His opponents would disappear, in reality and from the photograph. In democracy, if you want to erase something from history you turn it into a scandal. Why do I think that a scandal is something which erases from history? Instead of analyzing what made that avant-garde, why they made, why they produced a certain artwork you remain on the level of scandal and that's how in society, in a general society and not in the artistic public, but in general society the avant-garde is always considered as something scandalous, provocative and so on. And when I was watching the recording of *Pupilijs, papa Pupilo and the Pupilceks* it's a very complex work to analyze from a dramaturgical, choreographic, interdisciplinary point of view and so on. This analytic work has never been done. But what I wanted to say instead of this, because there was probably no language, there was no theoretic or academic language or it could be too dangerous for the state of academic and theoretic research to go and analyze or it would be too dangerous for the general performance area to accept the artistic qualities which were in the show itself. It was much easier to keep it in the memory as a scandal, as a provocation. Now if you want, I can show this provocation but I don't know maybe this can be one question.

You mentioned the question of contact improvisation and I would consider it here in relation to another relevant concept – translation. How have some Western practices been translated into socialist dance practices literally, so somebody came back from the West or learned these techniques or heard about them and then translated them in their own practice? I can show actually what is the difference between, let's say democratic contact improvisation and communist contact improvisation as I understand it. But, do we have a dancer in the house?

**Audience member 1:** I do contact improvisation.

**JJ:** Would you mind helping me to show the difference between them?

**Audience member 1:** Okay.

**JJ:** Thank you very much. In *Pupilijs, papa Pupilo and the Pupilceks* there is a scene in which I can see the communist contact improvisation. What is the basis of contact improvisation? It's actually trust in the body of the other, basically

it looks like this, something like this, we trust each other and something like this, but the basic moment is trust. You trust your partner, you let your body be guided by your partner and so on, and this I will call a democratic contact improvisation. Now what you see here, they are holding each other and walking around like a train or a snake. Why are they holding each other so tight? Because in communism you don't trust, you don't trust anyone. Everyone can betray you, everyone can potentially be a spy and so on. You never know, children were talking against their parents and so on. The question is if you don't trust your colleague, why are you holding them? That's exactly the point, if you stay close, you can control all the time. So it's better to stay next to it, to another person, because you can control, otherwise he might report you. So this is the contact improvisation as understood in communism but there is another contemporary one, there is the so-called neoliberal contact improvisation. There is this scene in which they are talking about their sexual experiences and frustrations. What is neoliberal contact improvisation? You see them doing what seems like a blowjob, but there is no contact actually, it's a kind of disconnected contact improvisation. It's understanding of the subject, nearly the understanding of the subject that the other is just a necessary object, he is or she is there but basically we have nothing in common, we have in common that competition and therefore, okay we have to have sex, okay, let's do it, because we have to do it, but basically there is no interest, there is no contact, that's why we call this disconnected contact improvisation. I think there is some dimension of cruelty in it, but what I wanted to say with this moment of translation, there is a very nice show I saw recently, *Made in Russia* by Oleg Soulimenko and Andrei Andrianov, in which they talk about Western dance practices coming to Moscow and the first was Butoh. And with the small number of dancers at that time in Moscow. In the beginning of the 90s everyone went to Butoh courses, that was the only contemporary dance. Then a couple of years later, contact improvisation came and you can imagine all those Butoh fans now turning to contact improvisation and so on. And the fine thing is they, both of them, say that their children were born out of contact improvisation and then in the show you have these two daughters talking about the art of their fathers. Daughters of contact improvisation. Maybe you have some questions and comments. This can be a debate I think for the whole congress.

**Audience member 2:** I have a question. I think part of the discussion about documenting history going back and looking at history also informs the project of archiving. I'm curious because I am a black American with Ghanaian parentage who lives in Slovenia now. And I'm interested in [...] immigrant communities coming into Eastern spaces because I don't know, historically it might be difficult because of the lack of documentation. But, moving forward how do you inform that archiving process, so it's an open process that

includes not just official dance or dance of the dominant culture.

**FAC:** Well, the basic answer would be if you archive dance in a serious, in a monumental way, then you have to archive all of dance anyway, including immigrant cultures, mainstream, contemporary, or classic. Of course it's not always that easy. Therefore you can say: the more specific a dance practice is, the further away from the mainstream, the more difficult it will be to obtain the visibility and also to have the proper method or proper evaluation of the documents there might be. In a general way, you have to determine what is the part of dance that you can store or somehow monumentalize. This is ever more tricky in today's society and its changing approach to getting access to knowledge. I am referring to the digital culture of knowledge that is based on algorithmic data rather than on documents. You don't go and study documents any longer. Instead, you just use data that is available on the internet. This makes the entire question of archival practice much more fluid or less substantial. On the other hand, these are problems that can be of particular interest for dance because anyway you will never have the object of dance to put in the archive. You only can create a discourse on the imaginary objects of dance practice. And here the rule would be very traditional: the more traces you keep, the more readings can be created. And this, it seems to me, is the core political issue in all of this: how many possibilities do you create, rather than how many objects? If nobody thinks about immigrant culture practices to be put in an archive then it won't happen. You have to claim the possibility first.

**Audience member 3:** What do you think of the idea of the monuments of [...] national monuments in South-Korea for example? A certain amount of dancers are becoming national monuments so they [...] have to teach their dance to the students.

**FAC:** In a way we do have this concept too. Pina Bausch is treated as a sort of living art monument. In Germany, we may not give it this name, but the concept is there. But in essence, you refer to a person who incarnates the art, who invented it, who materialized it, a person full of knowledge about this artistic possibility. But she can only be a monument as long as she is alive. That's a paradoxical claim for a monument! For after the death of the living monument, where does all the knowledge go? Maybe on to someone else who will in turn become a monument that will disappear. The monumental thinking, the thinking in monuments to preserve history and tradition and knowledge in many a respect is a Western concept. Not all of the cultures have this conception.

**Audience member 4:** I don't have any questions. I just wanted to say this whole idea of archiving [...] constantly filming what [you]'re seeing is an obsession. YouTube. [If only] people wouldn't

film [but would] just sit there and watch it, because it is taking place. [The] super high tech camera, [...] for me it kind of kills a bit of the art of the essence of the [...] performance [...]. I do understand the importance of filming things for the future but [we should stay intuned] to what's happening right here right now.

**Audience member 5:** I have a question about the relevance of this reconstruction that you do back for history, the history is the history of the present always not the history of the past because it is produced now and the historian is writing now so it's the history of our present [...]. [T]he relevance of [the] reconstruction is primarily for nowadays or for nowadays scientists[...]. [I]magine that a historian or the historian of dance twenty years from now wants to know something about what we did in 2009 and he watches your work and he can compare it to ...when was the original show made?

**JJ:** In '69.

**Audience member 5** In '69 and maybe he can grasp some difference between '69 and 2009 by watching this comparably. You know? I mean it's the history of our time that you're writing.

**JJ:** Definitely! It's a performance as it was in '69 and this is the performance now and you watch it as a performance now. The topic of this performance is how to bring the performance of '69 into our time and that's what the performance is about. It's not the intention to make a kind of education or archive or something. That is, of course, inside it but basically it's a performance which works today in the present time. Can I show the end so you can then see how it works. How it worked for the audience today. As I said, in the original show they killed a chicken at the end of the show and so here is how we did it. I was approached by the director of the Old Power Plant performance venue in Ljubljana saying clearly that we are not allowed to kill a live chicken on stage.

Basically in all EU countries you have regulations which say that you can kill animals only in places which are authorized for that or you can slaughter at home for your own use. So we had two options: either to set the show in a slaughterhouse or to turn the theater into our home. Instead of slaughtering a chicken, we staged a censorship. We confronted the legal and legitimate aspect and invited the audience to decide about the ending of the show. Among the four options they could choose live slaughtering on the stage. It is not allowed to kill a chicken on stage but if the majority of people decided on this then we do it. It is a kind of micro legal situation performance and usually people vote for killing the chicken. After a while, a performer says: "now one of you who voted for killing come on stage and do it".

We were not allowed to stage the original scene and I wanted to show you this just to answer the question how it works for today, for today's audience. *Pupilija, papa Pupilo and the Pupilceks*

– *reconstruction* has an ending with voting and the other version in which we show the films which contain the filmed reconstruction of the slaughtering, interviews with the two performers who slaughtered the chicken in the original show as well as quotes from the Regulation on animal protection at the time of slaughtering. In that version of the end there remains the question mark of whether or not we killed the chicken. The two main theatre critics in Slovenia came to see *Pupilija, papa Pupilo and the Pupilceks – reconstruction* on two nights. Rok Vevar came on the night where there was voting. Blaž Lukan came the other night and he wrote that it looked

like we killed a chicken but he was not sure. I had this in mind and I was hoping this would help so in a way I was staging an ending for history, not only for the people that were present. Now we have two interpretations by the two main critics and someday maybe someone will analyze *Pupilija, papa Pupilo and the Pupilceks – reconstruction* and be confused. There has been a lot of debate recently about performance documentation. What do we have in historical records in that sense of the archive - the only possible archive as a probably infinite project? Infinite vertically and horizontally, so in present time and in the course of history.



Monument G2, directed by Dušan Jovanović and Janez Janša. Photo: Tone Stojko. On photo: Matjaz Jarc, Teja Reba, Jožica Avbelj, Boštjan Narat.



Sanja Iveković, Sonja Pregrad, *Practice Makes a Master 09*, 25.06.2009, 15. PSI Conference, Zagreb

# 5 DA za obnovljenu izvedbu 5 YES's for Reenactment

Sanja Iveković, Sonja Pregrad

S engleskoga prevela Marina Miladinov

1. Je li medij izvedbe još uvijek važan dio mog rada?

2. Je li se između mene i izvođačice razvio odnos koji nije bio samo profesionalan, nego i prijateljski, što nam je omogućilo da izvedemo djelo zajedno i dalje ga izgrađujemo?

3. Mijenja li to što druga izvođačica obnavlja izvedbu djela njegov status iz fetišnog umjetničkog predmeta u dostupnu javnu umjetnost?

4. Mogu li zamisliti da je djelo zamišljeno i ostvareno u sadašnjem vremenu i da ga publika shvaća kao takvo?

5. Omogućava li suvremena tehnologija (video, zvuk, osvjetljenje) bolju prezentaciju i dokumentaciju izvornoga koncepta?

1. Is the medium of performance still an important part of my work?

2. Did a relationship develop between me and the performer, which wasn't only professional, but also friendly, enabling us to perform the work together and keep building on it?

3. Does another performer's reenactment of the work change its status from fetish art object to accessible public art?

4. Can I imagine that the work was conceived and realised in the present time and that the audience perceives it as such?

5. Does present-day technology (video, sound, lighting) enable better presentation and documentation of the original concept?

Sanja kao autorica prerađuje svoje djelo *Practice Makes a Master*.

Ja sam ga, kao plesačica, pozvana izvesti.

Upoznajemo jedna drugu, osobno, i rad one druge.

Dobivam video vrpce i "učim" izvedbu s vrpce. Gledajući vrpce, promatram i zapisujem razdaljine, ritam, oblike, dis/kontinuitet radnje, evocirane slike.

Razgovaramo o onome što sam opazila u tehničkom smislu, moje riječi su: materijal, izvedba, prijenos, tjelesno iskustvo, kako bih pokušala stvoriti mentalnu sliku sebe kao žene koja pada, a ne plesačice koja izvodi koreografski pokret.

Razgovaramo o tome kako bi se izvedba trebala "iznova postaviti" u smislu kostima, glazbe, trajanja, načina na koji se stvara prostor i načina na koji je postavljena publika, odnosa između konteksta koji joj je značenje dao onda i daje joj sada.

Odlučujemo da izvedba ostane što je moguće sličnija originalu, tako da postane očiglednijom promjena u današnjem oku – kulturnom tekstu slika i događaja koji joj je u našoj percepciji pridao (novo/drugačije/snažnije) značenje.

Predstava *Practice* prvi put je izvedena u galeriji i tamošnji je prostor bio pretvoren u malenu pozornicu s bijelim zastorima u pozadini, jednostavnim svjetlom koje se palilo i gasilo te snimkama Marilyn Monroe kako pjeva na pozornici slične veličine, negdje u američkoj provinciji, u filmu *Autobusna stanica*. Tako je prostor iznova stvorio pozornicu, ali ne i

Sanja as an author is remaking her work *Practice Makes a Master*.

I as a dancer am invited to perform it.

We get to know each other, personally, and each other's work.

I get the video tape and 'learn' the performance from the tape. Looking at the tape I observe and write down the spacing, the rhythm, the shapes, dis/continuity of action, the images evoked.

We talk about what I observed technically, my words are: material, performance, transfer, physical experience, to attempt to create a mental image of myself as a woman falling, rather than a dancer performing a choreographed movement.

We talk about how the performance should be 're-set', concerning the costume, the music, the duration, the way the space was created, and the way the audience was placed, the relationship between the context giving it the meaning then and now.

We decide to keep the performance as similar to the original as possible, so that as obvious as possible becomes the change in the nowadays eye – the cultural text of images and events that in our perception put (new/different/stronger) meaning onto it.

*Practice* was first performed in a gallery and the space there was appropriated into a little stage with white curtains in the back, one simple light that goes on and off and a soundtrack of Marilyn Monroe singing on a similar sized stage somewhere on American periphery in the film *Bus Stop*. So the space recreated a stage, but



Sanja Iveković, *Sonja Pregrad, Practice Makes a Master* 09, 25.06.2009, 15. PSI Conference, Zagreb



kazalište, i to smo odlučile zadržati iako je 'izvođač' sada kazališna funkcija.

Radnja-akcija se sastoji u tome da se dovedem u situaciju u kojoj stojim na malenoj improviziranoj pozornici u mračnoj sobi, s bijelom plastičnom vrećicom na glavi, i ne mogu vidjeti ni prostor ni publiku, jedva dišem, namjerno padam i ustajem.

Moja je namjera utjeloviti, nastaviti iskustvo, učiti, reprezentirati, obnoviti izvedbu.

Uništavam li ja kao funkcija uvjetovanost izvedbe ili je stvarnost izvedbe već dekonstruirana time što je dokumentirana, uključena u umjetnički kanon, tako da je moje sudjelovanje samo produžetak mogućnosti bavljenja fenomenom performansa?

Što se događa kada koristim svoj rječnik (plesачice) u obradi informacije/materijala i njihovoj reprezentaciji?

Kako se to djelo mijenja u prijenosu iz kodifikacije u praksi vizualne umjetnosti u plesnu praksu?

Postaje li ono različitom vrstom izvedbe?

Unose li njegovanje vremena i prijenos informacije ikakvu promjenu umjesto trenutnosti, koja je uobičajeno svojstvo konstrukcije izvedbene umjetnosti?

Mogu li ja kao plesāčica obnoviti izvedbu u sličnom smislu u kojem bi to mogao biti neki drugi vizualni umjetnost?

Jesam li ja na dvostruki način prijenos Sanjina djela: u prostoru (ja sam ta koja pleše, a ne ona) i na drugačiji način u vremenu (jer je prije plesala ona)?

not a theatre, and we decided to keep this even though the 'performer' is now a theatre function.

Doing the action is bringing myself into the situation of standing on the little improvised stage in a dark room, having a white plastic bag on my head, not being able to see the space and the audience, being hardly able to breathe, falling down on purpose and getting up.

My intention is to embody, to carry on an experience, to learn, to re-present, to re-en-act.

Am I as a function destroying the conditionality of the performance, or is the performance's real-ness already deconstructed by its being documented, included in the art canon, so my participation is only an extension of the possibility of dealing with the phenomenon of performance art?

What happens when I use my (dancers') vocabulary in processing the information/material and re-presenting it?

How does this work change in the transfer from its codification in visual art practice into dance practice?

Does it become a different kind of performance?

Do, instead of immediacy, which is usually an attribute of performance art construction, a cultivation of time and transfer of information change something?

Can I, as a dancer be a reenactor in the similar meaning as another visual artist could be?

Am I being in a double way the transport of Sanja's work: in space (that it is me doing it and not her), and in a different way in time (because before the doer was her)?



Maja Delak, *Drage drage*, 2007., photo: Tone Stojko

# Glas plesnoga tijela

Bojana Kunst

S slovenskoga prevela Rona Žulj

# I. Uvod

Christine de Pizan u knjizi *Grad dama* pripovijeda legendu o sv. Kristini iz Tira koja se nije htjela pokoriti očevom zahtjevu za štovanjem poganskih idola. Zbog toga joj je otac, nakon mnogo mučenja, dao odrezati jezik, no ni to je nije spriječilo da "sve jasnije govori o božanskim pitanjima" (Pizan, 1999, 287). Kad je otac čuo da govori, prigovorio je krvnicima da joj nisu dovoljno dobro odrezali jezik, zatim su joj "izvukli jezik i odrezali ga pri samom korijenu, no Kristina je bacila tiraninu jezik u lice i iskopala mu jedno oko. Zatim je jasnije nego ikada prije izgovorila: Što ti vrijedi, tiranine, da si mi odrezao jezik kako više ne bih blagoslivljala Gospoda, kad će ga moja duša vječno blagoslivljati na vijeke, dok će tvoja biti zauvijek prokleta! Kad nisi vjerovao mojoj riječi, pravedno je da budeš oslijepljen mojim jezikom." (Pizan, 1999, 287). Kristina je tek jedna u nizu priča o ženama (Philomel, Lavinia) kod kojih je gubitkom jezika kod muškaraca obično znači i smrt sebe, dok žene mogu govoriti i bez jezika, jer kroz njih često progovori glas (Mazzio, 1997, 53-80). Izgleda kao da se žensko tijelo opire činjenici da bi neka funkcija, djelovanje, moglo biti smješteno u pojedinačan, statični dio tijela. Zato čak i kad ostane bez jezika (*tongue*), još uvijek može govoriti. To je s jedne strane priča o staroj fantazmi nesavladive fluidnosti ženskog tijela, razmještaju njezinog tijela kojeg označava neuhvatljivost i protočnost. S druge strane, onaj trenutak kad Kristina progovori, svjedoči također i o podređenosti njenog glasa moći Drugoga (*Other*); njezin glas je tek glas svjedokinje, koja u trenutku prije svoje smrti svjedoči o moći onoga koga zastupa – boga u kojeg vjeruje. Glas njezine nutrine tako je istovremeno i autonomna moć i čisti automatizam, moć je tijela koje se opire, i u isti čas snimka tuđeg glasa. Filozof Mladen Dolar tvrdi da je svako rođenje glasa označeno ambivalentnošću, jer "onaj koji odašilje glas nije samo vladar, nego je, jednako kao što je odašiljatelj, on ujedno i sluga"<sup>1</sup>. Glas, naime, tvrdi Dolar, ne samo da utječe na unutrašnjost onoga tko ga sluša (Kristina tako svojeg oca doslovno oslijepljuje), nego i sam dolazi iz unutrašnjosti tijela i izlaže ju pred drugim: sad se zaista predajem drugome i predajem mu vlast nad sobom (Kristina progovori pred smrću još samo kao svjedok povijesti, moć njenog glasa svjedoči o moći onog u koga vjeruje).

Legenda o ženi koja govori glasom i bez jezika (*tongue*) ne uvodi nas slučajno u razmišljanje o odnosu između tijela koje pleše i njegovog glasa. Otkriće glasa tijela i osluškivanje njegove unutrašnjosti koja se više ne nalazi u harmoničnom odnosu s uređenom i tekstualno raspoređenom hijerarhijom tijela, predstavlja jedno od ključnih otkrića suvremenog plesa 20. stoljeća, te stoji u središtu oblikovanja novog umjetničkog žanra i označava raskid s tradicionalnom baletnom konvencijom tijela koje pleše. Kao što znamo, jedna od važnijih konvencija baletnog tijela jest ta da ono zapravo pleše bez glasa, dakle da nečujno klizi u tišini i savladava gravitacijsku silu. Njegovo disanje unatoč svim naporima mora biti bezvučno, njegov tjelesni napor nečujan, tijelo pleše kao da ne proizvodi nikakav šum, tiho klizi po tlu i leti po zraku, nečujno se dotiče partnera, ili drugim riječima: zato što pleše, tijelo ne govori. Ta vrsta odsutnosti glasa, paradoksalna tišina aktivnog tijela, nije samo posljedica strogog discipliniranja tijela, nego je i dio kompleksne tehnike subjektivizacije i uspostave rano-modernog tijela: plešuće tijelo u baletu utišava svoj kaotičan i nepredvidljiv glas da bi moglo postati govor. Kao što je dobro poznato, upravo se kroz baletno tijelo plesa uprizoruje materijalna moć i vladavina jezika (govora), odnos (govoreće) vlasti i (jezične) vidljivosti modernog subjekta.<sup>2</sup> No, paradoks je da u trenutku kad tijelo zapleše kao artikuliran i civiliziran jezik, plešuće tijelo odjednom i utihne. Sada više ne sluša, nego je poslušnost sama, oživljava jer ga u život budi zvučnost samog jezika. Ili drugačije: kad se ples baleta uspostavi kao govor, tijelo zatvara usta. Štoviše, odsutnost govorenog teksta ili njegovih fragmenata i neodvojivih dijelova (kao što su npr. disanje, zvučnost riječi, uzdah) postaje glavni kod reprezentacije plesnog tijela. Tijelo samo utihne jer ga zvučnost jezika pogađa izvana. Upravo je jezik onaj osnovni dispozitiv kroz koji gledamo plesno tijelo i koji ujedno čini osnovnu matricu čitanja plesa. Nije slučajnost da mnogo ranomodernih baletnih priručnika opisuje rođenje plesa kao buđenje, oživljavanje neaktivnog tijela u život, gdje se kaos prirode sklanja pred duhovnim načinom slušanja. To oživljavanje, buđenje, povezano je s glasom izvana, glasom odnosno sonornom snagom jezika, koja uspravlja subjekte i oprema ih snagom i samodisciplinom za kultiviran, civiliziran i poslušan život modernog subjekta.<sup>3</sup>

## II.

Ako tijelo suvremenog plesa analiziramo u odnosu prema glasu, tada možemo opaziti da u 20. stoljeću suvremeni ples prekida upravo s tom konvencijom tijela koje šuti, koje pleše tiho i bez glasa. Čini se da plesno tijelo 20. stoljeća otkriva onu drugu stranu Kristinog glasa i zvučnosti, pravu moć glasa koji dolazi iznutra, bez obzira na to posjeduje li tijelo funkcionalan tjelesni organ govora. Upravo taj glas koji dolazi iznutra nije povezan samo s time da plesno tijelo otvara usta (i progovara), nego prije svega i s poništenjem kinestetske hijerarhije kretanja, s drugačijom temporalnošću i autonomnošću glasa u pokretu. "1900. Satima i satima bih mogla stajati potpuno mirno, s rukama prekrizanim na svojim prsima, pokrivajući solarni pleksus (...). Tražila sam i konačno našla središnji izvor sveg kretanja."<sup>4</sup> Tako Isadora Duncan opisuje svoje otkriće tijela (istovremeno s otkrićem stoljeća). To je otkriće koje se u bitnome razlikuje od rano-moderne slike neaktivnog tijela, koje je pomoću plesa potrebno oživjeti. U toj je slici dispozitiv pomoću kojega gledamo plesno tijelo okrenut

1 Mladen Dolar: "Uvod v tišino", v: Pascal Quignard, *Sovrašтво do glasbe*, Ljubljana: Študentska založba: 2005, str. 211. V. također: Mladen Dolar: *O glasu*, Ljubljana: Analecta, 2003.

2 O tome opširno pišu Mark Franko i Andre Lepecki.

3 U prvom koreografskom priručniku *Orchésographie* koji je 1589. napisao jezuitski svećenik, matematičar i učitelj plesa Thoinot Arbeau, nalazimo dijalog između učitelja i njegovog učenika, mladog pravika Capriola. Capriol dolazi po znanje plesa kod Arbeaua jer će jedino na taj način uspješno zaživjeti u društvu i neće biti označen kao onaj koji "ima srce svinje i guzicu umjesto glave". Susret učitelja plesa i učenika skoro da ne bi mogao biti značajniji, naime u prvoj koreografskoj raspravi svećenika, koji trenira tijelo pravika. Svećenik Arbeau budi Capriolovo tijelo u život i oprema ga dušom. U tom priručniku na taj način opisan je zamršen splet truda jezuitskog svećenika i pravika, koji na početku modernosti uspravljaju tijelo kao tijelo subjekta, kroz plesna pravila se gužva *ja*, kojem će biti dozvoljeno ući u društvenu mrežu njemu jednakih subjekata. Ako parafraziramo staru pravničku izreku, pedagoški napor je ovdje usmjeren upravo u to da tijelo subjekta više nije tek mrtvo slovo na papiru, nego je uspravljeno, postaje jezik s kojim zakon oživljava. Thoinot Arbeau: *Orchesography: A Treatise in the Form of a Dialogue Whereby All Manner of Persons May Easily Acquire and Practice the Honorable Exercise of Dancing*, New York: Dance Horizons, 1966.

4 Isadora Duncan: *My Life*, New York: Liverlight, 1927. str. 75.

naglavačke: zvučnost jezika tijelo zahvaća iznutra i tijelo osluškuje samo sebe (dok istovremeno miruje, ne pleše). Možemo postaviti hipotezu da je modernost/suvremenost plesa moguće naći upravo u otporu da ples bude shvaćen kao slušanje i iz njega proizlazeća poslušnost. Sada se kretanje, kao temeljna supstanca plesa, opire tome da svoj početni impuls dobiva u jeziku. Opire se tome da upravo zvučnost jezika samog bude okidač kretanja, da tijelo dakle dobiva svoj *aufakt*, sonornu zapovijed kroz uho i tako bude potjerano u kretanje. To ne znači da slušanje nestaje, upravo suprotno – uho plešućeg tijela okreće se prema unutra. Čini se kao da tijelo suvremenog plesa počinje slušati nutrinu tijela, i upravo otkriće glasa tijela, njegove utjelovljene unutrašnjosti koja se postavlja i proteže kroz proces kretanja, njegovog ritma, disanja, zvukova, neritmičnih i kompleksnih osjetilnih struktura, tako temeljito zarezuje u konvenciju baletnog tijela da se uspostavlja novi tjelesni žanr - suvremeni ples kao potpuno samostalna disciplina (koja je također edukativno i institucionalno odvojena i specificirana).

Upravo unutar tog odnosa između tijela i glasa je potrebno tražiti "tjelesnu srž" novog plesnog žanra, umjetničke tjelesne discipline, koja nastaje početkom 20. stoljeća, odnosno srž tjelesnog dispozitiva koje tijelo rastavlja od jezika. Čini se kao da se nevidljiva unutrašnjost tijela povanjšti i tek tada izloži drugome i njegovom pogledu. Otpor prema jeziku i slušanje samoga sebe i uspostavljanje autonomnosti pokreta tako duboko zarezuje i u dosadašnji odnos s gledateljstvom i u odnos moći u scenskom dispozitivu plesa; zvučnost jezika više nije naredba koja dolazi izvana, nego je tijesno povezana s unutrašnjošću glasa. To otkriće unutarnje zvučnosti tijela, autonomnosti i prenošenja njegovog glasa čini mi se još intrigantnijim jer se ne radi samo o estetskoj strategiji, nego nečemu što je moguće iščitavati još i šire – kao zahtjev za dobivanje glasa, kao artikulaciju tjelesne čujnosti, odnosno otkrivanje glasa drugačije tjelesnosti (nije slučajnost da je i sama povijest suvremenog plesa u svojim začecima izrazita domena plesačica).<sup>5</sup> Čujnost tijela je u suvremenom plesu i umjetnosti 20. stoljeća tijesno povezana s emancipacijskim odnosom prema tijelu i subjektivitetu te ulasku u polje političkog. Otkriće glasa tako možemo povezati s onim što Ranciere u svojoj filozofiji politike naziva razlikom između govora i buke. U knjizi *Neslaganje* na početnim stranicama objašnjava svoje razumijevanje političkog kao "konflikt koji se tiče postojanja zajedničke scene, kao konflikt koji se tiče postojanja i statusa onih koji su na njoj prisutni... Politika postoji zato što oni koji nemaju prava da ih se broji kao govoreća bića postižu da ih se počne brojiti kao takve."<sup>6</sup> Politika se događa na polju razdiobe osjetnoga (*partage du sensible*), gdje se neprestano uspostavlja konflikt i pogađanje između onih "koje je moguće vidjeti i onih koje nije moguće vidjeti". No vidljivost kod Rancierea nije inteligibilna, racionalna vidljivost, pa ni teritorijalna vidljivost kao zauzimanje i postavljanje tijela u prostoru, nego je vidljivost zapravo posljedica čujnosti, načina slušanja koji buku pretvara u (javni) govor. Dijeljenje osjetnoga tako se odvija kao dijeljenje, preraspoređivanje onih koji zbilja govore i onih čiji glas samo oponaša artikulirani glas, kako bi izrazio bol ili ugodu. Politička djelatnost je tako za Ranciera ona djelatnost koja "premješta tijelo s mjesta koje mu je bilo određeno, odnosno mijenja namjenu prostora (...) djelatnost je koja čini da ono što se prije čulo kao buka postane shvaćeno kao govor."<sup>7</sup> Upravo taj odnos između govora i buke možemo povezati i s otkrićem glasa suvremenog plešućeg tijela, gdje se najednom ono što je nekad bilo samo buka sada čuje kao govor. Emancipatornost otkrića glasa tijela je tijesno povezana s time kako u političku i kulturnu vidljivost ulazi tijelo, koje više nije objekt upisa moći jezika i objekt civiliziranja te raspoređivanja društvenih odnosa moći. Kada tijelo pleše ono ne šuti zbog preglasne moći jezika Drugog. To je sad bučno, gravitacijsko, teško, glasno i ujedno fluidno, tekuće i neuhvatljivo, otvoreno tijelo. Tijelo dobiva svoj glas, ne oponaša više artikulirani glas (kao što kaže Ranciere), nego zahtjeva glas da bi zaista progovorilo.<sup>8</sup> Tijelo pronalazi svoj glas jer se otkriva kao mnoštvo mogućnosti i virtualnosti djelovanja, odvojeno od moći jezika i odvojeno od razgraničavanja na objekt. Plesno tijelo razbija znak jednakosti između tijela i subjektivnosti, a na taj način i oznake unutrašnjosti kao što su duša, duh ili misao rastvara kao arbitrarnu gomilu znakova autonomnih odluka tijela. Ili, kao što to lijepo opisuje američka koreografkinja Trisha Brown – moj mišić je misao. Afekti, događaji tijela, memorija mišića i kostura nisu više prepoznati samo kao buka kroz koju se iskazuje bol ili napor tijela, nego kao govor koji je moguće čuti, štoviše, govor koji postaje reprezentativnim govorom novog umjetničkog žanra i ujedno temeljno mijenja načine na koje tijelo ulazi u scensku umjetnost u 20. stoljeću.

### III.

Unatoč tome emancipirana je moć glasa, kao što nam kazuje već Kristinina priča, duboko dvojben. Sjetimo se ponovo Kristinine priče s početka predavanja, gdje Kristina s glasom dobiva neizmjeru moć, ali ujedno progovara kao čisti automatizam, "nešto se iz nje oglašilo". Glas, u trenu kad postane čujan, potresa stabilnost onoga tko ga upućuje, nešto se prelama, rastvara u njegovoj slici, nešto najintimnije postaje strano, ono što Lacan naziva ekstimmno. Svi znamo kako već jednostavno iskustvo slušanja svog vlastitog glasa (snimljenog npr. na telefonskoj sekretarici, na radiju itd.) lako postaje nešto vrlo uznemiravajuće i neugodno, naš vlastiti glas čini nam se neobičnim, teško vjerujemo da je to zbilja naš glas. Vlastiti glas nam se vraća kao nešto tuđe i čudno, slično kao što se glas vraća plesačici i koreografkinji Ireni Tomažin u predstavi *(S)pozaba kaprice* (2006):

5 Referenca na Derridu.

6 Jacques Ranciere, *Neslaganje*, str. 42.

7 Jacques Ranciere: *Neslaganje*, str. 45.

8 Nije slučajnost da je upravo zahtjev za glasom temeljna metafora našeg suvremenog političkog djelovanja.

“Vi trebate moj glas – jer svoj ne čujete više – ne čujete više svoj glas – ne čujete se više – a htjeli biste čuti – još biste radije bili slušani – najradije biste bili uslišani – ne čujete se više jer ste previše hhmhmhm poslušni – previše ste poslušni – uuuu – uslišat će vas moj glas – koji je samo ooooo – ogledalo vašeg glasa – moj glas će za vas uvijek biti previše ili premalo – bolje bi vam bilo – lakše bi vam bilo da ste gluhi”.<sup>9</sup>

Tako Irena Tomažin u repetitivnom staccato govoru recitira riječi na sredini predstave (*S)pozaba kaprice* (2006)<sup>10</sup>, a zatim sjeda na jednu od velikih bijelih kocki koje stoje na sceni. Glas se čuje sa zvučnika, nakon nekog vremena autorica ustaje i počinje vikati:

“meni se ne sviđa moja predstava, ne sviđa mi se moja predstava, ne podnosim je, ružna mi je, to je moj solo, to bi morao biti moj plesni prvijenac, trebala bih plesati a ne da ovdje nešto pjevam i poigravam se s tim, s tim glasom, koji je sasvim slomljen, sasvim je slomljen, ovo bi morala biti plesna predstava”.

Zatim, kao da je nešto ušlo u njezino tijelo izvana, kao da ju je nešto pogodilo, visokim glasom zapjeva: “moj glas je tako tvoooo, moj glas je tako tvoooo”. I opet viče: “ova scena je ružna, prevelika za mene, ne sviđa mi se ta scena, ružna je”, te počinje bacati komade scenografije po sceni. (*S)pozaba kaprice* je napravljena kao dijalog s njezinom prvom predstavom, soloplesnim prvijencem *Kaprica* (2005) i događa se na tri zvučne razine. U njoj autorica prepliće zvučni materijal od kojeg je odustala u prvoj predstavi, a nastao je u suradnji s Mitjom Reichenbergom, zatim zvučnim zapisima iz njezinog osobnog diktafona, koji sadrže bilješke i zapise o nastanku prve predstave, te njen živi scenski glas i govor. Ono što se ovdje događa s otkrićem glasa jest da se plesno tijelo iz temelja savija, otkriva, odvaži u nepoznato, glas se osamostaljuje i radikalno otvara medij samog plesa, ples kao takav više ne postoji. Tko je zapravo Irena Tomažin? Plesačica? Pjevačica? Koreografinja? I što zapravo gledamo? Plesnu predstavu? Operu? Kazališnu predstavu? Koncert? Umjetnica je napravila svoj plesni prvijenac, koji bi je trebao inaugurirati i predstaviti unutar žanra suvremenog plesa, ali je ona u tom prvijencu, umjesto da pleše kao što bi bilo za očekivati, čitavo vrijeme pjevala. “Trebala bih plesati”, zato ljutito viče u (*S)pozabi kaprice*, koja je nastala kao svojevrsan dijalog i obračun s njenim prvijencem “a ne da se ovdje poigravam sa svojim glasom”. Ona je svejedno već uhvaćena u svojeg kao i želja gledatelja, i odmah nakon toga glas je prekida, kao da se radi o nekom automatizmu, premješta je u pjevački mod, kojim kaže: “moj glas je tako tvoj – moj glas je tako tvoj”.

Predstava Irene Tomažin u toj predstavi na intrigantan način ukazuje na ambivalentnost glasa, koji se u njenom slučaju odnosi na čujnost/poslušnost njenog vlastitog umjetničkog glasa. Ples je ovdje upravo kroz otkriće glasa prikazan kao kompleksni proces desubjektivizacije i rastjelovljenja, a s druge strane kao afirmacija zahtjeva za imenom i tijelom. Njen vlastiti glas ne samo da se vraća u nju kao nešto strano, nego i kao nešto što dolazi iz najdublje unutrašnjosti tijela, ali je uvijek ovisno o želji drugoga (u njenom slučaju – gledatelja). S otkrivenim glasom unutrašnjosti subjekt se u osnovi izručuje drugome, predaje mu se, otvara vrata njegovoj želji i fantazmi. Glas unutrašnjosti tijela je dakle ambivalentna emancipacijska moć i ujedno, kada postane govor, u osnovi slabi sam subjekt govora, doslovno mu oduzima ime (jesam li još uvijek plesačica ako pjevam?), medij (je li sada ovo još uvijek ples?), tijelo (vodi me samo slomljeni glas), djelo (mrzim ovu predstavu). Kod nje se ne radi samo o preispitivanju samog medija plesa kroz autorefleksivnu kritiku uprizorenja (kao u velikoj većini slučajeva suvremenih plesnih predstava kasnih devedesetih), već o preispitivanju problematične autonomije intimne pozicije, mogućnosti intimnog djelovanja i posljedica izlaganja unutrašnjosti.

## IV.

Intrigantna je činjenica da je glas u tijelu moguće čuti tek kada se ples doslovno odvoji od jezika. Čuje se u trenutku kada jezik izgubi status vladajuće materijalnosti i tijelo u pokretu odbija biti govor. Glas ionako nije nešto što umiruje tijelo i vodi ga prema harmoničnom otkriću unutrašnjosti ili sebstva (kao što se možda još čini kroz utopijske i pionirske pokušaje početaka suvremenog plesa), nego je nešto što plešuće tijelo nemilosrdno postavlja u rascjep između kretanja samog i onog što kretanje predstavlja (označava). Plešuće tijelo s otkrićem glasa potresa znak jednakosti između svoje prisutnosti i reprezentacije. Nema više harmoničnog odnosa između unutrašnjosti i vanjskosti tijela, nego tijelo postaje vidljivo i čujno upravo unutar tog rascjepa gdje se razbija izjednačavanje kretanja tijela i spektakla njegovog subjektiviteta. Ako dakle oduzmemo toj slici veo harmoničnosti i magičnosti osluškivanja unutrašnjosti kojim su obavijeni mnogi utopijski i emancipatorni plesni događaji s početka 20. stoljeća, onda je ono što u tijelu progovara zapravo nešto što je ujedno tijelu najviše otuđeno, u najvećoj mjeri unutarnje i ujedno izvanjsko. Glas koji dolazi iz tijela lako bi mogao biti i glas trbuhozborca koji samog govornika čini istovremeno strašnim no ujedno mu i oduzima moć i autoritet; onaj koji govori iz trbuha je istovremeno moć i klaun. Glas koji dolazi iz tijela nužno nas uvijek iznenađuje; iako ga nalazimo u tjelesnoj unutrašnjosti on je istovremeno u rascjepu s tijelom, izlaže ga, slabi i udvostručuje. Udvostručeni glas tijela je snažno upisan u ontologiju i prisutnost tijela suvremenog plesa, i istovremeno podsjeća na brojne primjere kulturnih i društvenih tijela koja isto

<sup>9</sup> U mnogim jezicima se zadržala moćna etimološka veza između slušanja i poslušnosti. Engleski “obey” dolazi od francuskog “obeir”, a taj iz latinskog “ob-audire”, izvedenice od “audio”, čuti. Tu je također i njemačka riječ “Gehorschen”, “Gehorsam” je preko “horchen” izveden iz “horen”. Etimologija, tvrdi Dolar, ovdje slijedi neku inherentnu dimenziju, prema kojoj je već slušanje početak poslušnosti. Vidi: Dolar, *O glasu*, str. 112.

<sup>10</sup> Predstava (*S)pozaba kaprice* Irene Tomažin je bila premijerno prikazana 2006. godine u produkciji Maska Ljubljana.

<sup>11</sup> “Zahtjev za vidljivošću ne znači moć”, tvrdi Peggy Phelan u *Unmarked*.

<sup>12</sup> Sigmund Freud: “Das Unheimliche”, v; *Das Unheimliche*, ur. Mladen Dolar, Ljubljana, Analecta: 1994, str. 1 – 36.

11 "Zahtjev za vidljivošću ne znači moć", tvrdi Peggy Phelan u *Unmarked*.

12 Sigmund Freud: "Das Unheimliche", v; *Das Unheimliche*, ur. Mladen Dolar, Ljubljana, Analecta: 1994, str. 1 – 36.

13 John Martin: "Značilnosti modernega plesa" v: *Teorije sodobnega plesa*, ur. Emil Hrvatin, Ljubljana: Maska, 2001, str. 87.

tako pričaju o nestabilnosti tjelesne reprezentacije u trenutku otkrića tijela.<sup>11</sup> Upravo onaj najviše unutarnji glas tijela tijelo izbacuje kao nešto nestabilno, čak odbojno. Oslušivanjem nevidljive unutrašnjosti pojavljuje se kretanje tijela koje, što je zanimljivo, često sliči opisima kretanja tijela koje nalazimo u Freudovim opisima jezovitog.<sup>12</sup> Freud tamo osjećaj jezovitog povezuje s neprilagođenim, nenadanim, iznenađujućim gestama tijela i tvrdi da je osjećaj jezovitog posljedica kretanja koje se događa tamo gdje se ne bi smjelo dogoditi. Kretanje iznenada zahvaća tijelo koje bi moralo mirovati, događa se u neprimjerenom ritmu, s čudnim intenzitetom i u neprimjerenom trenutku. Freudov kratki esej pun je primjera kretanja koja prekidaju ustaljenu dinamiku tijela i tako se odupiru čitanju, klasifikaciji i sistematizaciji. Štoviše, ono što je jezovito u tom kretanju upravo je činjenica da se nešto događa radi kretanja samog. Iako nam se na prvi pogled čini da je Freudovo poimanje jezovitoga bliže izvornim spisima o baletu gdje se animira upravo mrtvo, neaktivno tijelo, zapravo je puno bliže "kretanju radi samog kretanja" koje stoji u središtu razdvajanja plesnog tijela od jezika u 20. stoljeću. Tako naime prvi kritičar suvremenog plesa John Martin u slavnom spisu iz 1934. godine označava srž pojave novog plesa, koja je "otkrice stvarne supstance plesa, koju je moderni ples našao u kretanju"<sup>13</sup>. Jezovito nije toliko posljedica oživljenog duha mrtvih tijela, koliko prije svega mrtvila živog tijela. Tijelo je prekinuto u toku, u svojoj živosti, nešto što je živo na trenutak se zaustavlja, čini se mrtvim, ono što znači samo je još njegov odraz, što nam se čini prisutnim, pokazuje se kao odsutno. U kretanju radi kretanja samog tako se u osnovi mijenja način na koji se konstruira značenje. Jezik sada više ne zahvaća tijelo izvana, tijelo se više ne da "iščitati", svezati za gramatiku jezika, ne možemo ga više vidjeti i urediti u strukturirani tekst. Značenje nasumično ulazi u tijelo, odnosno tijelo oblikuje značenje koje je stalno arbitrarno, stalno se nasumično pojavljuje na granici između unutrašnjosti i vanjskosti tijela. Značenje nas iznenađuje, zaustavlja naš pogled, pomiče se ili počinje tamo gdje bi trebalo biti mirovanje, te miruje odnosno postaje tiho tamo gdje bi trebalo biti kretanje. Ovdje se ne radio o tome da u ples s prisluškivanjem unutrašnjosti ulazi psihološko tijelo, narativna unutrašnjost koja ples približava kazalištu, da se abeceda moderne duše otkriva kroz pokret, da plesno tijelo nešto izražava. Događa se upravo suprotno: svaka unutrašnjost, duša, postaje posve ovisna o slučaju, o slučajnoj, vidljivoj i u isti tren neuhvatljivoj aktivnosti tijela. Između unutrašnjosti i vanjskosti jezika nastaje jezik kao arbitrarna abeceda tjelesnih gesta i pokreta, nešto što je neizrecivo i istovremeno ikona. Značenje se tako ne konstituira kao prijenos, preoblikovanje unutrašnjosti u izvanjsko, nego kao trag znakova, nemogućnost i arbitrarna nasumičnost. Nicanje značenja je tako posljedica kompleksne jukstapozicije tijela i njegovog glasa, koji se nikada neće sliti, odnosno slijepiti u jedinstveni okvir.

Drugim riječima: plesno tijelo se opire slušanju upravo zbog toga što više ne želi biti reprezentirano naredbom jezika. Ali ujedno taj otpor prema slušanju i preusmjeravanje slušanja prema unutra otkrivaju tijelo kao kompleksnu točku nestabilnosti, trajanja u vremenu, arbitarnosti značenja, moglo bi se reći da glas na taj način potresa i stabilnost samoga plesa kao dinamičnog i kinetičkog fenomena modernosti.

## V.

Upravo to protjerivanje tijela u nešto jezovito, odbojno, u ono što glasom podriva svoje temelje, zanimljivo je iz još jedne važne perspektive. Kada pronađe glas, tijelu ne uspijeva raspliniti njegovu *unheimlich* dimenziju. Imati glas tek je početak napornog i konfliktnog političkog procesa kako od buke doći do govora. Iz tog gledišta zanimljivo je baciti pogled na povijest suvremenog plesa koja je u svojim počecima pripala upravo ženama. Čini se kao da su mnoge umjetnice upravo u plesu našle ono polje emancipacije kroz koje su mogle otvoriti drugačije moduse tjelesnog bivanja i problematizirati pitanje vlastitog identiteta i povezati ga s pitanjima prisutnosti i reprezentacije. Na ovom ću se mjestu kratko posvetiti slovenskoj povijesti suvremenog plesa, koja je zapravo lokalna povijest mnogih sličnih povijesti unutar institucionalizirane vidljivosti suvremenog plesa. Riječ je o državama (politički gledano) bivše istočne Europe, gdje povijest suvremenog plesa postoji kao mnoštvo fragmenata, privatnih i individualiziranih praksi – u velikoj većini slučajeva – skoro uvijek ženskih umjetnica, njihovih privatnih plesnih škola u privatnim stanovima, afektivnih povijesti učiteljica i njihovih učenica, emotivnih povijesti preživljavanja, vizionarstava i idealizma, afektivne razmjene i njegovanja vlastitog političkog glasa i neprestane borbe da se njihov glas čuje u javnosti. Suprotno uvjerenju da povijest suvremenog plesa na istoku ne postoji, većina je umjetnica stvorila neku zasebnu povijest suvremenog plesa, na rubu kulturne i političke vidljivosti, bez institucionalne potpore, kao nekakav stalni otpor glasu tijela koje je u javnosti bilo prepoznato tek kao buka. Povijest suvremenog plesa na istoku Europe je povijest načina na koji umjetnice, Ranciereovim rječnikom, nisu bile pripuštene u govor. Koreografinja i plesačica Maja Delak proizlazeći iz refleksije o nevidljivom odnosno nečujnom statusu ženskih umjetnica u predstavi *Drage drage* (2007) naglašava upravo aktualni status ženskih predstavnica suvremenog plesa, čiji je položaj (ekonomski, kulturni, društveni) ne samo marginaliziran, nego i ovisan o fleksibilnosti suvremenog načina rada, koji na vrlo specifičan način intervenira u materijalnu praksu njihovih života.<sup>14</sup> I ovdje se radi o vrlo temeljitom i kritičnom preispitivanju emancipatornog potencijala glasa tijela, posebno u odnosu na kulturne i ekonomske okolnosti u kojima djeluju suvremene umjetnice. Unutrašnjost, solipsizam, drugačija povijest, tijelo koje nije jednako subjektivnosti, sve te artikulacije koje je

14 Iz te perspektive moguće je analizirati i čitav položaj profesija u kulturi, točnije u neprofitnim kulturnim organizacijama, koji je u velikoj mjeri organiziran preko fleksibilnog, slabo plaćenog, utopijskog i idealističnog ženskog rada.

moguće povezati s otkrićem unutarnjeg glasa, tijesno su povezane i s ekonomskom marginalnošću istovrsnih umjetničkih praksi, dok su ujedno i fetišizirane i komodificirane na suvremenom polju brojnih mogućnosti i subjektiviteta. Emancipatornost zahtjeva za glasom je potrebno iznova promisliti upravo zato jer nas danas naš vlastiti glas prečesto pogađa kao automatizam, stranost našeg vlastitog glasa uzimamo kao nepobitnu činjenicu, kao što ubacujemo listić u glasačku kutiju. Važno je otkriti kako je krhka intimnost našeg vlastitog glasa i njegov odnos prema jeziku (glas vječito u jezik unosi iskustvenu dimenziju) povezana sa zajedničkim prostorom imaginacije i ispitivanja, uz slušanje fragilnih glasova drugih. Možda je danas vrijeme da iznova promislimo barem dvije emancipacijske sintagme vidljivosti plesnog tijela, od kojih se obje tiču teritorija unutrašnjosti: slavnom (teritorijalnom) zahtjevu za vlastitom sobom Virginie Woolf treba dodati još i temporalnu čujnu dimenziju – imati svoj glas.



Maja Delak, *Drage drage*, 2007., photo: Tone Stojko

Ovaj tekst je predstavljen u obliku izlaganja na konferenciji "Dance and Her Body, Performing Gender", u Kampnagel Hamburg, 5. prosinca 2008. Ranija verzija teksta je objavljena na slovenskom jeziku u zborniku: *Drama, tekst, pisava*, ur. Petra Pogorevc, Tomaz Toporisic, MGL, Ljubljana, 2009.



Irena Tomažin, *(S)pozaba kaprice / Caprice (R)elapse*, 2006. photo: Nada Žgank

# The Voice of the Dancing Body

Bojana Kunst



# I. Introduction

In *The Book of the City of Ladies*, Christine de Pizan tells the legend of St. Christine of Tyre, who refused to yield to her father's demands and venerate pagan idols. For this reason, her father had her tongue cut out after many torments, but this did not stop St. Christine from "speaking more and more clearly of divine matters" (Pizan, 1999, 287). When hearing her speak, her father reproached the executioners for not having cut out her tongue enough. "So they pulled at her tongue and cut it out at the very root but Christine threw the tongue into the tyrant's face and gorged out one of his eyes. Then, she said to him more clearly than ever before: 'What good is it to you, tyrant, to have my tongue cut out in order for me to bless the Lord no more, for my soul will bless him forever and yours will forever be damned! You are rightly blinded by my tongue because you did not believe my words'" (Pizan, 1999, 287). St. Christine's is one of a number of stories where the birth of a woman's voice coincides with her having her tongue cut out (Philomel, Lavinia). As Carla Mazzio finds, classical literature usually depicts the loss of a man's tongue as the loss of his ego whereas women are also able to speak without their tongues because, oftentimes, a voice speaks through them (Mazzio, 1997, 53–80). The female body seems to resist the concept that various functions or actions should be located in individual, static parts of the body. This is why the female body is able to talk even without the tongue. On the one hand, this brings up the old phantasm of the uncontrollable fluidity of woman's body, of the displacement of her body as characterized by incapturability and fluidity. On the other hand, the moment when St. Christine speaks out also testifies to her voice being subordinate to the power of the Other. Her voice is namely that of witness, who, moments before her death, testifies to the power of the One she represents – that of God, in whom she believes. Therefore, the voice of her insides represents both autonomous power and pure automatism; it stands for the power of the resisting body and at the same time, for the "recorded" voice of the Other. The philosopher Mladen Dolar claims that every birth of voice is marked by ambivalence because "the one who transmits the voice is not only the ruler, but as a transmitter, also a serf/subject".<sup>1</sup> According to Dolar, not only does the voice influence the insides of the listener (St. Christine literally blinds her father) but also itself comes from the insides of the body and exposes those insides to the Other. The Self actually yields to the Other and gives him power over him/herself (before her death, St. Christine speaks only as a witness of history; the power of her voice testifies to the power of the One she believes in).

It is not coincidental that our reflection on the relationship between the dancing body and its voice is prefaced by the legend of woman speaking with her voice without her tongue. The discovery of the voice of the body and the listening to the insides of the body, which is no longer in harmonious relationship to the regulated and textually placed hierarchy, represents one of the essential discoveries of 20<sup>th</sup> century contemporary dance. It is at the very centre of the forming of this new artistic genre and its breaking up with the traditional ballet conventions of the dancing body. As we know, one of the most important conventions of the ballet body is its dancing voicelessly, gliding along and challenging the limitations of gravity without any sound. The breathing of the body must be silent, its physical efforts inaudible. The body dances as if it did not produce any sounds at all, gliding along the dance floor, flying in the air and touching its dance partner in silence. This kind of absence of voice, the paradoxical silence of the active body, is not only a consequence of the strict disciplining of the body, but it also forms part of the complex technique of subjectivisation and establishment of the early modern body. In ballet, the dancing body suppresses its chaotic and unforeseeable voice in order to be able to become speech. As is well-known, it is precisely through the dancing body of ballet that the material power and rule of language (speech) is established – in other words, the rule of the (speaking) authority and the (linguistic) visibility of the modern subject.<sup>2</sup> Paradoxically, when dancing as language – that is, articulate and civilized language – the body actually goes silent. It no longer listens but becomes sheer obedience; it becomes alive because it is woken to life by the vocality of language. To put it differently: when ballet dance establishes itself as speech, the body shuts its mouth. More even, the absence of spoken text or its fragments and essential components (e.g. breathing, sighs, the sound of the words), becomes the main code of the representation of the dancing body. The body goes silent because it is hit by the sound of language from the outside. It is language that represents the basic dispositif through which the dancing body is observed, and is also the basic matrix of reading the body. It is not coincidental that many early modern ballet textbooks describe the birth of the body as the awakening, revival of the inactive body, where the chaos of nature gives way to the spiritual nature of listening. This revival or awakening is connected with the voice that comes from the outside – the voice of the sonorous power of language, which literally 'sets the subject straight' and furnishes it with the strength and self-discipline necessary for the cultivated, civilized and obedient life of the modern subject.<sup>3</sup>

## II.

Twentieth century dance breaks up with the aforementioned convention of the silent body, i.e. that of the body dancing quietly and without sound. It seems that the 20<sup>th</sup> century body discovers that other side of St. Christine's voice and sonority, the true power of the voice coming from within,

1 Mladen Dolar: "Uvod v tišino", in: Pascal Quignard, *Sovrašтво do glasbe*, Ljubljana: Študentska založba: 2005, p. 211. Also cf. Mladen Dolar: *O glasu*, Ljubljana: Analecta, 2003.

2 This has been discussed in great detail by Mark Franko and Andre Lepecki.

3 The first choreographic instruction manual, *Orchésographie*, written in 1589 by Jesuit priest, mathematician and dance teacher Thoinot Arbeau, contains a dialogue between the dance teacher and his student, a young lawyer named Capriol. Capriol approaches Arbeau in search of dance knowledge; only in this way will he namely be able to be successful in society and will not be labelled as someone "who has the heart of a pig and an arse instead of his head". The meeting between the dance teacher and the student could not have been more meaningful. This first choreographic treatise presents a priest who trains the body of a lawyer. The priest Arbeau wakes Capriol's body into life and furnishes it with a soul. Described in this instruction manual is therefore a complex of endeavours of the Jesuit priest and the lawyer, who, at the beginning of modernity, 'set the body straight' as the body of the subject. Getting shaped through the dance rules is the Self, which will ultimately be allowed to enter the social network of subjects as an equal. If we paraphrase an old lawyer saying: the teaching endeavours are directed precisely towards the fact that the body of the subject is no longer a dead letter on paper, but is 'set straight; it becomes the language through which the law becomes alive. Thoinot Arbeau: *Orchesography: A Treatise in the Form of a Dialogue Whereby All Manner of Persons May Easily Acquire and Practice the Honorable Exercise of Dancing*, New York: Dance Horizons, 1966.

4 Isadora Duncan: *My Life*, New York: Liverlight, 1927. p. 75.

regardless that the body may no longer possess the actual speech organ (deteritorialisation of the body). Not only is this kind of voice connected with the fact that the dancing body opens its mouth (and speaks out), but especially with the abolishment of the kinaesthetic hierarchy of movement, which stands for a different temporality and autonomy of the moving body. "1900. I could stand completely still for hours on end, with my arms folded on my chest, covering the solar plexus (...) I have searched for and finally found the central source of all movement."<sup>4</sup> This is how Isadora Duncan describes her discovery of the body (along with the discovery of the new century). This is a discovery that greatly differs from the early modern image of the inactive body, which needs to be revived through dance. In this new image, the dispositif through which the dancing body is observed, gets profoundly changed: the sonority of the body concerns the body from within. The body listens to its own self (and at the same time, stands still rather than dances). We can set the hypothesis that the modernity/contemporariness of dance can be found precisely in the resistance against understanding dance as listening and against the obedience associated with that notion. Now, movement as the basic substance of dance resists against receiving its initial impulse from language. It resists against the sonority of language being the trigger of movement, i.e. against the body getting its *auftritt* in this way, against the sonorous command received through the ear to put the body in motion. But this does not mean that the listening disappears; quite the contrary, the ear of the dancing body gets directed towards the inside. It is the discovery of the voice of the body, its embodied insides which establish themselves and are revealed through the process of the body's movement, rhythm, breathing, sounds, arrhythmic and complex perception structures that cut into the convention of the ballet body so deeply that the new contemporary dance genre is established as a fully autonomous discipline (also educationally and institutionally separated).

It is precisely within this relationship between the body and the voice that we need to seek the core of the new artistic body discipline which gets established at the beginning of the 20<sup>th</sup> century, or the core of the body dispositif that divorces the body from language. The invisible insides of the body seem to get externalized; only in this way are they exposed to the Other and its gaze. The resistance against language, the listening to one's own self and the establishment of the autonomy of movement also cut deeply into the traditional relationship with the observer as well as into the relationships of power in the dispositif of dance. The sonority of language, in turn, is no longer a command from the outside but is strongly connected with the insides of the voice. The discovery of the inner sonority of the body, of the autonomy and transmission of its voice seems to me that more intriguing. It is namely not only about an aesthetic strategy but can also be read in a wider sense – as a demand for the acquisition of voice, as an articulation of the body's audibility, or as a disclosure of the voice of a different corporeality. (And it is not a coincidence that contemporary dance in its beginnings was exclusively in the domain of female dancers). The audibility of the body in contemporary dance and art is namely closely connected with the emancipatory stance towards the body and subjectivity and also extends to the field of the political. The discovery of voice can thus be connected with what Rancière, in his philosophy of politics, calls the difference between speech and noise. At the beginning of his book *Disagreement*, Rancière defines his understanding of the political as "a conflict regarding the existence of the common scene, as a conflict regarding the existence and status of those present on it... Politics exists because those who do not have the right of counting as speaking beings achieve to be counted as such..."<sup>5</sup> Politics takes place precisely in the field of the division of the sensible (*partage du sensible*), where continuous conflicts and negotiations take place between those "who can be seen and those who can not be seen".<sup>6</sup> For Rancière, however, visibility is neither intelligible, rational visibility nor territorial visibility in terms of placing bodies into space; visibility is actually the consequence of audibility, the way of listening which ultimately turns noise into speech (in public). The division of the sensible thus takes place as the division between and reallocation of those who truly speak and those whose voice only imitates articulate voice in order to express pain or pleasure. For Rancière, political activity is therefore an activity which "transfers the body from the place it has been assigned, or changes the purpose of the space (...) it is an activity causing what has previously only been heard as noise to be understood as speech."<sup>7</sup> This relationship between speech and noise can also be connected with the discovery of the voice of the contemporary dancing body: what was previously only noise is now heard as speech. The emancipatory discovery of the voice of the body is therefore tightly connected with how political and cultural visibility is entered into by the body, a body which is no longer an object of the inscription of language power, or an object of civilizing and reallocation of social power relations. When dancing, the contemporary body is no longer silenced by the overwhelming power of the language of the Other. It is now a noisy, gravitational, heavy, loud and also fluid and elusive open body. The body acquires a voice of its own; it no longer imitates the articulate voice (in Rancière's terms), but demands a voice in order to truly speak out.<sup>8</sup> The body finds a voice of its own because it reveals itself as a multitude of possibilities and virtualities of action, separated from the power of language and divorced from objectivization. The dancing body breaks up with the harmonious relationship between the body and subjectivity and, in this way, also reveals the determinations of the inside such as soul, spirit and thought as an arbitrary multitude of autonomous decisions of the body. Or, as the American choreographer Trisha Brown describes it quite aptly – The Mind is a Muscle. Affects, events of the body, the memories of its muscles and skeleton are no longer recognized just as noises through which the pain or struggle of the body shows, but as speech that

5 Jacques Rancière: *Nerazumevanje*, p. 42.

6 Rancière, *Nerazumevanje*, p. 43.

7 Jacques Rancière: *Nerazumevanje*, p. 45.

8 It is not a coincidence that the demand 'to have a voice' also represents the basic metaphor of contemporary political activity.

can be heard. Moreover, it becomes the representative speech of the new artistic genre and at the same time, profoundly changes the ways in which the body enters 20<sup>th</sup> century performing art.

### III.

Nevertheless, the emancipatory power of voice, as can already be shown by St. Christine's story, is actually deeply dubious. By 'getting voice', St. Christine gets enormous power, but at the same time, speaks out as pure automatism – 'something speaks out of her'. Immediately on becoming audible, the voice tips the stability of the transmitter; something breaks and opens in the image of that person; something most intimate turns into something alien – in Lacan's terms, extimate. We all know how the experience of us listening to our own voices (e.g. to recordings on answering machines, on the radio, etc.), can be something quite disturbing and unpleasant. Our own voices seem unusual to us; it is hard for us to believe that they are truly ours. Our voices return to us as something alien and strange, which is reflected by the Slovenian dancer and choreographer Irena Tomažin in her performance *Caprice (Re)lapse* (2006):

"You need my voice – need my voice – because you can no longer hear your own – you can no longer hear your voice – you can hear yourselves no longer – you would like to hear – you would even more like to be heard – most of all you would like to be heard out – you can no longer hear yourselves because you are too umumum obedient (gerhorsam) – you are too obedient – oooo – you will be heard out by my voice – which is only oooooh – a mirror of your voice – my voice will always be too much or too little for you – it will be better for you – it will be easier for you if you are deaf."<sup>9</sup>

In repetitive staccato speech, Irena Tomažin recites these words in the course of her performance *Caprice (Re)lapse* (2006)<sup>10</sup>. Then, she sits on one of the big white cubes placed on the set. A voice is heard over the speakers and, after a while, the author stands up and starts shouting:

"I do not like my performance, I don't like my performance, can't stand it, it's ugly to me, this is my solo, this should be my dance debut and I should not be singing and playing around, with this, with this voice, which is totally berserk, totally berserk, this should be a dance performance."

And then, as if something comes over her from the outside, as if she were struck by something, she sings with a high voice: "my voice is so yooours, my voice is so yooours", then again shouts: "This set is ugly, too big for me, I hate this set, it's ugly," and starts throwing parts of the scenery over the stage. *Caprice (Re)lapse* is conceived as a dialogue with Irena Tomažin's solo dance debut, *Caprice* (2005), and takes place on three different sound levels. It combines the sound materials discarded in her first performance (created in collaboration with Mitja Reichenberg), the dictaphone materials recorded by Tomažin herself (including the creative process notes from her first performance), and her live stage voice and speech. Through the discovery of voice, the dancing body shatters in its foundations, reveals itself and ventures into the unknown. The voice gets emancipated and radically opens the medium of dance itself; dance as such no longer exists. Who is actually Irena Tomažin? A dancer? A singer? A choreographer? And what is it that we are witnessing? A dance performance? An opera? A theatre performance? A concert? The artist prepared her dance debut, which should inaugurate and present her within the contemporary dance genre; however, instead of dancing in this piece as expected, she sings throughout. "I should be dancing" – which is why she shouts angrily in *Caprice (Re)lapse*, conceived as a unique dialogue and confrontation with her debut – "rather than playing around with my voice". She is, however, caught in her own desire as well as the spectator's; immediately afterwards, she is namely interrupted by the voice. She becomes some sort of automatism put into the dance mode, saying: "my voice is so yours – my voice is so yours".

The performance by Irena Tomažin very intriguingly points out the ambivalence of the voice, which, in her case, refers to the audibility / obedience of her own artistic voice. Through the disclosure of her voice, dance reveals itself on the one hand as a complex process of desubjectivisation and disembodiment, and on the other hand, as an affirmation of the demand for a name and body. Tomažin's own voice not only returns into her as something alien but also as something that comes from the deepest insides of the body but nevertheless depends on the desire of the Other (in Tomažin's case, the spectator). With the disclosed voice of the insides, the subject fundamentally exposes itself to the Other, yields to it, opens the entrance for its desire and phantasm. The voice of the insides of the body is therefore the ambivalent emancipatory power, which, when becoming speech, simultaneously shatters the fundamental of the speech subject itself. It literally takes away its name (am I still a dancer if I sing?), medium (is this still dance?), body (I am only led by a torn voice), work (I hate this performance). The case of Irena Tomažin is not so much about questioning the dance medium through the self-reflective critique of performing (like in a great majority of contemporary dance performances of the late 1990s), but about questioning the problematic autonomy of the intimate position, the possibility of an intimate act and the consequences of the disclosure of the insides.

9 In many languages, there is a strong etymological link between listening and obedience. The English term "to obey" comes from the French expression "obeir", which comes from the Latin word "ob-audire", a derivative from "audio" ("to hear"). The German word "gehörchen" developed along similar lines. The word "gehorsam" is derived through "hören" from "hören" ("to hear" or "to listen"). According to Dolar, the etymology hereby follows an inherent dimension, where listening is the start of obeying. Cf.: Dolar, *O glasu*, p. 112.

10 The performance *Caprice (Re)lapse* by Irena Tomažin saw its premiere in 2006, produced by Maska Ljubljana.





## IV.

Intriguingly, the voice in the body only gets heard after dance actually gets divorced from language. It is heard at the moment when language loses the status of the reigning materiality and the moving body refuses to be speech. Therefore, the voice is not something that calms the body down and leads it towards a harmonic discovery of the insides or the Self (what may still seem to be the case in the utopian and pioneering attempts of early contemporary dance), but as something that mercilessly places the dancing body into the gap between movement itself and what the movement represents (denotes). With the discovery of voice, the dancing body shatters the harmonious relationship between its presence and representation. There is no more harmony between the inside and the outside of the body; the body becomes visible and audible precisely within this gap, when the harmonious relationship between the movement of the body and the spectacle of its subjectivity has broken down. When the veil of the harmoniousness and magic of listening to the body's insides (which many utopian and emancipatory early 20<sup>th</sup> century dance events have been surrounded by) is removed, then what speaks out inside the body is actually something most alienated from the body – its innermost and also its outermost. The voice coming from the body might as well be that of a ventriloquist; it makes the speaker uncanny and at the same time, takes away that person's power and authority. The one who speaks with his stomach stands for power and a clown at the same time. The voice coming from the body namely always takes us by surprise; although located in the body's insides, it is in conflict with the body – disclosing, weakening and doubling it. The doubled voice of the body is strongly inscribed into the ontology and presence of the contemporary dance body, and at the same time, brings to mind numerous cases of cultural and social bodies which likewise testify to the instability of the body representation precisely at the moment when the discovery of the voice is made.<sup>11</sup> Also, the innermost voice of the body expels the body as something unstable, abject even. In the process of listening to the invisible insides, the movement of the body occurs which, interestingly, frequently resembles the description of the movement of the body found in Freud's descriptions of the uncanny.<sup>12</sup> Freud connects the feeling of the uncanny inside of him with maladapted, sudden, surprising gestures of the body and says that the feeling of the uncanny is a consequence of the movement that occurs where it should not occur. The body, which should be still, is suddenly seized by movement, in inappropriate rhythm, with strange intensities and at inappropriate times. Freud's short essay abounds in cases of movement that cut through the established dynamics of the body and, as such, resist reading, classification and systematization. What is uncanny about the movement is precisely its resistance to purpose, i.e. the fact that something happens because of movement itself. Although, at first sight, Freud's understanding of the uncanny seems close to that first treatise on ballet, where the dead, inactive body is animated, it is actually a lot closer to 'movement for movement itself', which is at the centre of divorcing the dance body from language in the 20<sup>th</sup> century. This is the way that the core of the new dance phenomenon is described by the first contemporary dance critic and theorist, John Martin, in his famous 1934 essay: "the discovery of the actual substance of dance, which modern dance has found in movement"<sup>13</sup>. The uncanny is namely not so much a consequence of the reanimated spirit of the dead body, but especially that of the deadliness of the living body. The body is interrupted in its flow, in its aliveness. Something that is alive stops for a moment; the body seems dead, which means that it is only its reflection, and what seems present to us shows itself as absent. In movement for movement itself, there is a fundamental change in the way meaning is constituted. The body can no longer be 'read', pinned down to language grammar, it can no longer be seen and arranged into a structured text. Meaning enters the body accidentally; in other words, it is the body that shapes the meaning, which is always arbitrary and always accidentally appears on the borderline between the inside and the outside of the body. Meaning takes us by surprise, stops our gaze; it moves or begins where there should be stillness, and is still or quiet where movement is supposed to be. It is therefore not about the concept that, by means of listening, dance would be entered by the psychological body as the narrative insides which bring dance closer to theatre (in other words, that the modern soul would be revealed through movement), or about the fact that the dance body would be expressing something. What happens is exactly the opposite: every inside, soul, becomes fully dependent on coincidence, on the coincidental, visible, and at the same time, elusive activity of the body. Created between the inside and the outside of language is language as an arbitrary sequence of body gestures and movements, something that is inexpressible and iconic at the same time. Meaning is therefore not constituted as transfer, as a reshaping of the inside into the outside, but as a trace of signs, as inability and arbitrary coincidence. The rise of meaning is therefore a consequence of the complex juxtaposition of the body and its voice, which never fuse into a unified frame.

In other words: the dancing body resists listening because it no longer wants to be represented through the command of language. At the same time, however, this resistance to listening and the redirection of the listening towards the outside reveals the body as a complex site of instability, duration in time, the arbitrariness of meaning. We could say that, in this way, voice also shatters the stability of dance itself as a dynamic and kinaesthetic phenomenon of modernity.

11 A demand for visibility does not mean power, Peggy Phelan says in *Unmarked...*

12 Sigmund Freud: "Das Unheimliche", in: *Das Unheimliche*, ed. Mladen Dolar, Ljubljana, Analecta: 1994, pp. 1 – 36.

13 John Martin: "Značilnosti modernega plesa", in: *Teorije sodobnega plesa*, ed. Emil Hrvatin, Ljubljana: Maska, 2001, p. 87.

The expulsion of the body into something uncanny, abject, into something that has its foundations shattered by means of voice, is also interesting from another important perspective. When finding voice, the body fails to successfully deal with the *unheimlich* dimension of the voice. Having voice is only the beginning of a difficult and conflicting political process of how to get from noise to speech. This perspective is also interesting for the history of contemporary dance, which was a woman's domain in its beginnings. Many female artists seem to have found contemporary dance the emancipatory field through which they have been able to open different modes of body being, problematize the issue of their own identity and connect it with the issues of presence and representation. At this point, let me briefly concentrate on the Slovenian contemporary dance history, which actually shares the fate of many similar histories outside the institutional visibility of contemporary dance. Politically, it is about the countries of former Eastern Europe, where the history of contemporary dance exists as a multitude of fragments, private and individualized practices – predominantly of female artists, their private dance schools, often operating in private apartments. Affective histories of teachers and their students, emotive histories of survival, vision and idealism, affective interchange and development of their political voice and constant conflict with the audibility of that voice in public. In contrast to the belief that the history of contemporary dance does not actually exist in the East, most of the artists there have created a very special contemporary dance history – on the margin of cultural and political visibility, without institutional support, as a kind of permanent resistance of the body, which has only been recognized in public as noise. The history of contemporary dance in the East of Europe is a history of the ways the dance artists, in Rancière's terms, have not been allowed to participate in speech. The Slovenian choreographer and dancer Maja Delak reflects on the invisible or inaudible status of female dance artists in her performance *Expensive Darlings*, pointing out the current status of female representatives of contemporary dance, whose (economic, cultural, social) position has not only been marginalized, but increasingly dependent on the flexibility of a contemporary manner of working, which has encroached on the material practice of their lives in a very specific way.<sup>14</sup> There is also a very thorough and critical questioning of the emancipatory potential of the voice of the body, especially in relation to the changed cultural and economic circumstances, in which contemporary dance artists create. The insides, solipsism, a different history, the body not equalling subjectivity – all these articulations which can be connected with the discovery of the inner voice, are also closely connected with the economic marginality of such arts practices. In her text written about the process of work for the performance *Expensive Darlings* Maja Delak writes (with the help of Jean Baudrillard and his text "Ecliptics of the Sex") that the danger for contemporary dance in Slovenia can be compared with the danger of sexual revolution for women. The problem is that this political process is too often closed to the only structure in which it is condemned to negative discrimination when the structure is powerful, or to minor success when the structure is strong. What Maja Delak is writing about is the difficult political process of subjectivisation, of taking place in the speech. The problem is profound, since the institutionalisation and visibility of the voice in the contemporary world of possibilities and numerous political actualisations today can too often come as a kind of automatism, however subjecting the one who finally speaks to the margin of cultural and political importance.

The emancipatory demand for voice needs rethinking precisely because, today, our own voices all too frequently strike us as automatisms; we have taken the aliveness of our own voices as an indisputable fact, like that of putting a ballot into a ballot box. It is important to disclose how the fragile intimacy of our own voices and their relationship to language (voice always brings the experiential dimension into language) is connected with the joint space of imagination, as well as with the listening to the fragile voices of others. Now may be the time to reconsider at least two emancipatory syntagms of the visibility of dancing (woman's), which both touch upon the territory of the inside: a temporal auditory dimension should also be added to Virginia Woolf's famous (territorial) demand for a room of her own – that of having a voice of her own.

14 From this perspective, we can also analyse the entire position of professions in the sphere of culture, more specifically in non-profit cultural organizations, largely organized through the flexible, poorly paid, utopian and idealist work of women.



Króót Juurak, *Autodomestication*, 2009., photo: Birger Illau

# blago bung bosso fataka

Ekstrukcija režima u suvremenoj koreografiji: konceptualizam, transmedijalnost i *silly dance*

Helmut Ploebst

S njemačkoga prevela Marina Miladinov



# Prevođenje

Pogranična rijeka. Između dviju obala protječe voda. Kopno – zemlja, kamenje – ostaje na svome mjestu i omeđuje kao obala rijeku u neprestanom kretanju. Rijeka – kao politička granica – predstavlja nešto između. Voda je drugačiji medij od kopna. Na dvjema stranama pogranične rijeke nalaze se različite zemlje. Kako bi prešli u drugu zemlju, putnici se moraju prevesti preko rijeke. Ako se u tim dvjema zemljama govore različiti jezici, valja prevoditi s jednog jezika na drugi. Pojam “prevođenja” (*Übersetzen*) na njemačkom jeziku ima dvostruko značenje: on s jedne strane označava da se nešto – tekst, na primjer – prenosi u drugi jezik ili formu, a s druge strane vožnju s jedne obale – rijeke, na primjer – na drugu.<sup>1</sup> U oba slučaja prevođenje je proces. Putovanje preko medija vode, vožnja s jedne jezične obale na drugu.

Ovaj tekst rezultat je prevođenja predavanja<sup>2</sup> u esej, dakle iz jednog režima u drugi. To prije svega znači da treba demontirati (dakle “ekstruirati”) katalog instrukcija za tekst predavanja: prisutnost predavača, glas, vremenski okvir i efemernost predavanja, kao i pomoćna sredstva poput videa, pritom ispadaju iz koncepta. Zatim valja iznova izgraditi sadržaj teksta u obliku eseja, koji njegovi recipijenti sami trebaju pročitati, i to prema njegovim vlastitim pravilima. Rezultat se zatim s jednog jezika (u ovom slučaju s njemačkog) prevodi u drugi.

Prenošenje u drugo područje instrukcija okvir je ovoga teksta. U predavanju se taj tekst izvodio, dok je ovdje, u eseju, prilagođen tome da se njegov sadržaj izvede isključivo preko jezika koji će se čitati. “Ono između” pogranične rijeke omogućava onome koji prevodi da neko vrijeme ne bude ni ovdje ni ondje, a da istodobno pusti da ga nosi strujanje rijeke.

Tekst koji je pred vama snažno se izmijenio u procesu prevođenja iz jedne izvedbene forme (one predavanja) u drugu (onu eseja). Ekstrukcija predavanja imala je sadržajne posljedice, budući da su se u rad na prevođenju uplele nove zamisli – i budući da se promijenio način izvedbe teksta. Jer isprepletanje jezika i njegove izvedbe, onako kao što se to odavno isprobava u javnom govoru, ritualu i teatru, u jezični katalog instrukcija umješa pravila koja pri raspletanju u eseju ponovo gube svoju valjanost. Pri čitanju tiskanog teksta jezik se tek u glavi čitača pretvara u izvedbu.

I sam jezik proizlazi iz režima instrukcija koje se nalaze u tijeku i koje su različito usidrene u svakom kulturnom subjektu. Nijedan jezik ne prepoznaje u potpunosti svoje korisnike, kao što nijedan korisnik ne rabi jezik isto kao drugi. Prema tome, ne postoji nijedan potpuni katalog instrukcija, nego samo fragmentirani i zajednički, koji opet odražava strukturu društva svojih korisnika. Jezik ne postoji kao izolirani sustav; on je utkan u društvene, kulturne i povijesne okolnosti, koje se ostvaruju u jeziku, baš kao što i obrnuto društveni konteksti permanentno drže konstrukcije jezika u tijeku.

## Norma

Stoga je jezik nužno izdajnik. On izdaje sve, budući da se, kao što Rainer Nägele odaje o Benjaminu, “proteže na sve”.<sup>3</sup> On neprestano priziva situacije prevođenja, čiji objekti nikada ne dosegnu ciljnu obalu onakvi kakvi su napustili onu izvornu. Pisani tekstualni objekt stoga je uvijek naprosto partitura koja je anticipacijski u sebe utovarila vlastitu recepciju, konačnu izvedbu teksta. U čitanju se ta partitura odaje, baš kao se odaju i recipijent i ono na što se jezik u partituri i u čitanju proteže.

*Radikalna* demontaža partiture značila bi raskid s međusobno isprepletenim katalozima instrukcija za normativnu uporabu jezika, raskid koji bi bio politički čin kao i sve ekstrukcijske strategije, na primjer one dadaističke lirike Huga Balla i *Finneganova bdijenja* Jamesa Joycea. Norme u jeziku počivaju na ugovorima, koji se generiraju iz kataloga uputa. Pred instrukcijskim logikama uporabe jezika koja je usmjerena na norme ekstrukcijska podzemnost dadaističke poezije činila bi se poput gluposti lišene smisla, a Joyceov pothvat poput pohotljive babilonske gluposti. Ali upravo Joyceova pohota za tekstom dovodi, prema Rolandu Barthesu “sretni Babilon” do vrhunca<sup>4</sup>.

Iz perspektive normiranih tehnika čitanja, koje ciljaju na učinkovitost i koje se uče u školama, ne postoji nikakav sretni Babilon. Naprotiv, *Finneganovo bdijenje* predstavlja izazov toj normi i kršenje svih školskih instrukcija čitanja. Joyceov pothvat može se shvatiti kao notacija za jezičnu koreografiju, koja se činom čitanja dovodi do “izvedbe”. I dadaizam se uvijek iznova okušavao u notaciji jezičnih improvizacija, pri čemu je vizualizacija notnog zapisa mogla pripadati tipološkoj izvedbi teksta (vidi dolje: *Karavana*). Velika razlika između dadaističkih tekstova i *Finneganova bdijenja* je u tome što je ovo potonje denormativna konstrukcija, dok oni prvi predstavljaju radikalne ekstrukcije. Hugo Ball pokazao je taj otklon od instruktivnog pisanja, na primjer, u sljedećoj glasovnoj pjesmi<sup>5</sup>:

“bfirr bfirr  
ongog  
rorr sss

1 Ta dva značenja obilježena su različitim naglaskom u riječi: “übersetzen” (jezik) i “übersetzen” (rijeka).

2 U okviru izvedbe “Instruktionen verraten”, 5. lipnja 2009., Tanzquartier Wien.

3 Rainer Nägele, *Echos: Über-setzen*, Basel/Weil am Rhein/Beč: Urs Engeler Editor, 2002., str. 25.

4 Roland Barthes, *Le Plaisir du texte*, Paris: Éditions du Seuil, 1972, str. 10.

5 Edgar Faul, *Hugo Ball. Gedichte*, Göttingen: Wallstein Verlag, 2003, str. 76.

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raur  
ss"

Joyceov jezični stroj vodi do shvaćanja teksta koje se tako služi elementima iz sedamdeset jezika da se nebrojeni međusobno odvojeni katalozi instrukcija, naizgled raskidajući sa smislom, ulažu jedan u drugi, čime korisnici te knjige, međutim, uče služiti se patafizičkom napravom koja se u svojoj kompleksnosti prilagođava uporabi i dopušta pogled duboko u univerzum jezika – što možemo usporediti s povezivanjem većeg broja raznih teleskopa i mikroskopa. Jedinствена naprava, koja u svojoj konstrukciji nosi vlastitu suprotnost, ili kaotično instruktivna jezična omča, dakle semantičko sazrijevanje bez početka i kraja, Kleinova boca izgradnje teksta. Navodim kao primjer kraj posljednje stranice (628) i početka prve (3) *Finneganova bdijenja*<sup>6</sup>:

6 James Joyce, *Finnegans Wake*, New York: Penguin Books, 1999, str. 628 i 3.

"There's where. First. We pass through grass behush the bush to. Whish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! Take. Bussoftlhee, mememormee! Till thousandsthee. Lps. The keys to. Given! A way a lone a last a loved a long the"

"riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs."

**KARAWANE**  
jolifanto bambla ô falli bambla  
grossiga m'pfa habla horem  
égiga goramen  
higo bloiko russula huju  
hollaka hollala  
anlogo bung  
blago bung  
blago bung  
bosso fataka  
a u u a  
schampa wulla wussa ólobo  
hej tatta gôrem  
eschige zunbada  
wulubu ssubudu uluw ssubudu  
tumba ba- umf  
kusagauma  
ba - umf

Za razliku od toga, dadaizam je proizveo prozračniji jezični stroj. Politički potencijal dadaizma s njegovom otvorenom zaigranošću nema nikakvih virtuosnih pretenzija na pregovaranje i stoga se čini lakše primjenjivim s gledišta političkog ekstruktivizma. Ipak, koliko god jednostavno izgledao, on to ustvari nije, jer ekstruktivna literatura koristi se prije svega svojstvima metajezičnih strategija, poput zvučnosti i tipografije<sup>7</sup>:

Tu jezik započinje plesati. Na taj način Hugo Ball je istaknuo (ovdje 1917. godine) do koje je mjere tekst pod utjecajem svoje izvedbe, odnosno koliko ono što je napisano ovisi o tipografiji, a izgovoreno o artikulaciji. Glasovna poezija dadaizma s instruktivnog jezičnog gledišta ispada poput "budalastog" teksta, a naposljetku i poput "budalastog" plesa. Čini se da se svojim odbacivanjem svakog "smislenog sadržaja" brani od sila instrukcije smisla i potiče svoga čitatelja na aktivnu igru. Time u određenom smislu ponovo nastaje katalog instrukcija, ali on se u odnosu prema građanskim instrukcijama ponaša kao dezinformacija prema informaciji. Povijest umjetnosti 20. stoljeća sadrži, dakle – i ta je referencija ovdje važna – i povijest "dezinstrukcije", lansiranja instrukcija koje su s građanskog gledišta "lažne". Teorija umjetnosti, koja nastoji instruktivno pojasniti i analizirati dezinstrukcije umjetničkih djela, preuzima zadaću prevodenja između ekstruktivnog i instruktivnog komuniciranja. Ona nudi objašnjenja i upute za uporabu te se i sama ponaša znanstveno instruktivno.

Ali "budalasti ples" dadaističkog jezika predstavlja tako veliku izdaju instrukcija normativnog jezika da je bavljenje njime do danas ostalo društveni tabu. Ta vrsta uživanja u tekstu doživljava se kao neugodnost i potiskuje na margine normativnog jezika, budući da bi njezina izvedba, postavljena na prava mjesta, mogla dovesti do kaosa koji bi pred logike norme postavio razotkrivajuće zrcalo.

## Djeca

Kako bismo shvatili što se tu događa, smisleno je prisjetiti se načina na koji djeca uče jezičnu komunikaciju. Dijete uči putem mimetičke recepcije glasovnih i gestualnih informacija, mješavine jezične igre i jezične informacije, koja mu se izvedbeno posreduje. Stoga prikladno dvostruko značenje njemačkog termina *Unterhaltung*, koji s jedne strane označava zabavu, a s druge razgovor, točno odgovara onome što je djetetu potrebno dok usvaja jezik. Ono prerađuje sve što mu se nudi, i to na način koji je naposljetku nemoguće egzaktno proračunati.

Usvajanje jezika ne slijedi nikakav linearni katalog instrukcija, nego asimetričnu logiku koja je k tome ovisna o temeljnim emocionalnim konstelacijama i motivacijama. Normativno "budalasto" ponašanje može kod malog djeteta izazvati veliko veselje i odrasli se često upuštaju u igru s malim djetetom zato što tu mogu iskoristiti jedinu priliku da se izvedbeno uspješno posluže ekstruktivnim modusima jezika.

Evo primjera s YouTubea, odnosno opisa jednog kratkog videa. [8] Nevidljiva odrasla osoba iza kamere izgovara "plung!" i time tjera bebu u stoličici pred kamerom uvijek iznova na smijeh. Temeljni oblik upute je ponavljanje podražaja. Ne bi imalo nikakvog smisla instruirati bebu riječima:

7 Iz: [http://de.wikipedia.org/wiki/Hugo\\_Ball](http://de.wikipedia.org/wiki/Hugo_Ball) (31.7.2009.)

8 "Hahaha": <http://www.youtube.com/watch?v=5P6UU6m3cqk> (28.7.2009.)

“Sada se nasmij!” Ali ako je poznato koji signal ona smatra smiješnim, taj će se signal svjesno upotrijebiti kako bi se postigao željeni smijeh.

Odrasli se obraćaju maloj djeci i izvan ovakvih igara, ali uvijek instruktivno, u drugačijem tonalitetu, na njihovoj razini. Paralele toj modulaciji glasa, koja ide zajedno s pojednostavljenim jezičnim kodom, nalazimo u načinu na koji se razgovara (barem u Austriji) sa “strancima”, u čiju se jezičnu kompetenciju sumnja, kao i sa starijim ljudima, ali i u zapovjednom jeziku vojske.

Dijete uči integrirati se u strukture odlučivanja i primijeniti instrukcije koje mu odgovaraju kako bi iskoristilo njihove strukture u svoju korist ili pak izbjeglo nepovoljne situacije. Prema tome, ono usvaja “user’s manual” koji se neprestano proširuje i koji mu pomaže da ovlada društvenom, kulturnom i medijalnom svakodnevicom, kao i da se pripremi na raznolike hijerarhije koje će određivati njegov opstanak u odrasloj dobi. Ono također uči što je normativno “budalasto”, a što “ispravno”.

## Samopripitomljavanje

Kao korisnik struktura, adolescent nosi u sebi sve više i više kataloga međusobno isprepletenih instrukcija: kako se treba ponašati i odijevati u kojem društvu, što je važno znati, kako se služiti nekim medijem, kako usvojiti njegove sadržaje i tako dalje. Kandidat za socijalizaciju uvježbava i isprobava samopripitomljavanje, kao što je Krööt Juurak tako precizno prikazala u svome komadu *Autodomestication* (u okviru programa “Instruktionen verraten”, Tanzquartier Wien, u lipnju 2009.) koristeći metaforu domaće životinje s obzirom na umjetnika. Ta spremnost za prilagodbu i autodresuru (baš kao što se “dresiraju” psi: tu njemački jezik pronalazi odgovarajući ton) može se aktivirati s pomoću podražaja, “plungova” za napredne. Međutim, može se i dodatno intenzivirati putem propagande, kao što je slučaj s uporabom pojma slobode u restriktivnim zakonskim formulacijama, na primjer kod bezmasnog (*fettfrei*) mlijeka, zgrada u kojima je zabranjeno pušenje (*rauchfrei*) ili pak u Auschwitzu, gdje je iznad vrata stajalo: “Rad oslobađa” (*Arbeit macht frei*).

Konsenzus o tome da bi se sloboda trebala raspliniti u pristojnosti nastoji se primijeniti i na umjetnike. Od njih se danas očekuje osobita, paradoksalna pristojnost. Pristojni umjetnici danas smiju raditi gadne stvari, ali one moraju svakako biti praktične za administraciju. Jer o tome koja će se umjetnost moći ostvariti naposljetku odlučuju državni službenici, koji prema svojoj volji namještaju vlastite članove žirija. O tome koja će umjetnost biti objavljena odlučuju kustosi, čije djelovanje opet omogućuju ili onemogućuju činovnici i političari kulture. Kao što kaže Giorgio Agamben, to su “nebeski činovnici” i oni su ti koji će naposljetku i posredno također biti u stanju omogućiti ili suzbiti i ovaj tekst. [9]

“Andelu” administracije je diskurs o umjetnosti ili kroz umjetnost osobito đavolje djelo. “Engleski” činovnik zahtijeva od umjetnosti *efficiency* (učinkovitost) i *efficacy* (djelotvornost, pojmovi koji se kod Jona McKenzieja javljaju u paru).<sup>10</sup> Jer ministar iznad njega mora ekonomsko-politički opravdati svoje investicije u kulturu. U totalitarno-autoritarnim administracijama djelotvornost umjetničkih instrukcija se precjenjuje, dok se u demokratsko-autoritarnim sustavima podcjenjuje. Stoga i jedni i drugi svrstavaju umjetnost na razinu propagande i reprezentacije. Ta kategorizacija drži umjetnost u šahu, ali ne i otrov diskurzivnog sklopa koji iz nje proizlazi. Jer nije umjetnost ta koja zadire u strukturu autoriteta, nego ono što se od nje iscijedi i transformira u politički diskurs.

## Sretne investicije

Buržuj stare škole i *bobo* (*bourgeois bohémien*) koji se izdaje za progresivca ili liberala ne stvaraju prostor, nego za sebe rezerviraju ili osvajaju prostore. Buržuj se začahuruje u elitnim stambenim četvrtima, dok bobo kolonizira dijelove grada koji su trenutno u modi u procesu gentrifikacije. Građanin vjeran načelima čuva starije tradicije, dok ambivalentni bobo čuva novije tradicije. Obojica slijede stare, odnosno neokonzervativne ili neoliberalne logike discipliniranja i konzuma. Pristojni bobo k tome je uspio stvoriti postmodernu varijantu konzervativizma vrijednosti. Nije se odrekao elitizma te je zapao u strujanja spektakla, koji sam nastoji prikazati ljepšim kao hipster u paternalističkom društvu bez smisla za društvenu stvarnost.

Neoliberalnom sustavu uspjelo je svoje pristojne suigrače i pomagačice odvratiti od sigurne obrade informacija – uz istodobnu maksimalizaciju njihove ponude. Na primjer, ne postoje upute za to kako filtrirati sadržaje iz dezinformacijskog *infotainment*a i *edutainment*a, a nekoć prosvjeđujući masovni mediji ubrzavaju svoju propast odustajući od kompetencije, stručnosti i jezične kvalitete. Jer neoliberalnoj logici nisu potrebni mediji koji bi mogli početi preispitivati neoliberalnu logiku.

Umjetnost je inscenirani sustav nositelja upregnut u veće komunikacijske i društvene sustave. Prema njima se umjetnost odnosi relativno utoliko što je u istoj mjeri dio jednih i drugih, a istodobno

9 Giorgio Agamben, *Die Beamten des Himmels. Über Engel*, Frankfurt am Main/Leipzig: VDR/Insel, 2007.

10 Jon McKenzie, *Izvedi ili snosi posljedice: od discipline do izvedbe*, prev. Vlatka Valentić, Zagreb: Centar za dramsku umjetnost, 2006.

se od njih radikalno razlikuje. Umjetnost se oblikuje prema autopojetским pravilima i propisima, koji su međusobno tako ulančani da njihovi moduli prosperiraju ili nazaduju, i to u interakciji analize, estetike i administracije, koje redom predstavljaju inscenacijske funkcije koje naposljetku izmiču upravljanju.

Posljedice buntovničkih strategija naspram neoliberalnih zahtjeva za pristojnim društvom i umjetnošću, kao i protiv boboističke regulacije u smjeru umjetničke korektnosti bliske spektaklu, koja će biti neutralna u svome utjecaju i obvezana na opravdavanje, djeluju iritantno na njihove tradicionalne i kanonizirane kataloge instrukcija. Jednako su agresivne i reakcije na taj otpor. Na mrežnoj stranici [coloroffberlin.de](http://www.coloroffberlin.de/thesen2.htm), na primjer, moguće je pročitati deset instrukcija za “sretnu investiciju u kulturu”. Dinamike u razvoju umjetnosti tu se shvaćaju kao “lažiranje”<sup>11</sup>:

11 Iz: <http://www.coloroffberlin.de/thesen2.htm>  
(31.7.2009.)

“Mehanizmi lažiranja mogu se (...) [pripisati] gomili osrednjih umjetničkih administratora koji nemaju veze sa strukom i koji trajno ubijaju umjetnost tako što je u napuhanim umjetničkim priredbama nadomještaju idejom umjetnosti [misli se na proširenu ideju umjetnosti, op. aut.]. (...) Suprotnost idejnoj umjetnosti i njezinu kulturnom diskursu je cjelovita umjetnost, odnosno ona koja će biti u bitnome oslobođena ideologije. Ove (...) [teze su] nacrt koji poziva na odgovornost svakog pojedinog sudionika kako bi se izrođeni intelekt ponovo integrirao u ljudski sustav. Naš poziv na vraćanje umjetnosti iz stanja silovanosti idejom umjetnosti u utemeljene standarde kvalitete cjelovitog kulturnog diskursa svodi se u bitnome na dvije vrijednosti: ljubav i integritet.”

## Ekstruktivni konceptualizam

U suvremenoj koreografiji proširena ideja umjetnosti kuha se još od početka postmodernizma. Ples se odonda bori za održanje svoga kataloga instrukcija, koji se od kraja prevlasti baleta ionako već nalazi u neprestanoj pregradnji. Pritom je zanimljivo primijetiti kako strastveno se čak i boboizam, koji sam sebe naziva progresivnim, bori protiv svih pojava koji prijetu potkopavanjem njegovih hedonističkih i instruktivnih pretenzija na ples. To je stari sukob koji se uvijek iznova rasplamsava te se očito mora periodički nanovo rješavati.

Krajem devedesetih godina 20. stoljeća koreografski konceptualizam je zajedno s drugim postmodernističkim estetikama dekonstrukcije i etičke evaluacije struke izazvao novu, temeljnu debatu oko kataloga instrukcija u plesu. U dijelom itekako žestokom odbacivanju konceptualizma, koje se nadovezalo na snažno nepovjerenje naspram koreografskog performansa, odražavao se ekstruktivni karakter tog novog shvaćanja plesa, koji je plesni pokret izvukao iz njegova normativnog formalizma i preispitivao ga s obzirom na njegov reprezentacijski sadržaj. Kriteriji razlikovanja poput “plesnog plesa” nasuprot “konceptualnom plesu” (“anti-ples”, *non-dance*) trebali su uspostaviti granicu između instruktivnosti i ekstruktivnosti. Konceptualizam je odavao instrukcije plesne ideologije izgrađene na mladosti, virtuoznosti i fetišizmu, za koju se činilo da je osjetljivo uzdrmana u svojim hegemonijskim pretenzijama.

Tvrđnjom *Weak Dance – Strong Questions* (2001) Jan Ritsema i Jonathan Burrows provocirali su na vrhuncu koreografskog konceptualizma, jer Burrows je bio izvanredan plesač baleta prije nego što se okrenuo drugim, snažnijim pitanjima u koreografiji. Dok se prije toga još uvijek moglo reći kako Jérôme Bel ili Xavier Le Roy ustvari nisu “pravi” plesači, sada su Burrows i Ritsema dodatno podcrtali njihove etičko-estetičke diskurse i informirali publiku još jednom o neodrživosti pretenzija na isključivost hegemonu “čistog”, discipliniranog (tjelesnog) pokreta kao plesa.

U nastavku tog spora oko mogućnosti suvremene koreografije trenutno se ocrtavaju dva nova zgušnjavanja diskursa kao ekstruktivne metodološke struje u plesu: *transmedijalna koreografija* i *silly dance*. Dok je ono prvo diskursna figura imanentna umjetnosti i prošireni prostor mogućnosti onkraj granica struke, ovo potonje je društveno-umjetnička pojava s ekstramedijalnim pozicioniranjima.

## Transmedijalna koreografija

Radionica pod nazivom “Versehen” održana je u ožujku 2008. godine, kada je Tanzquartier Wien pozvao corpus ([www.corpusweb.net](http://www.corpusweb.net)) da u okviru formata “What to affirm, what to perform” više od tjedan dana u skupini od 13 umjetnika i teoretičara istražuje plesne i koreografske strategije na području transmedijalnosti. Pritom se s pomoću jednostavnih identifikacijskih obrazaca nadošlo na metodu paralelno-diskurzivne analitike, koja dopušta da se jedno te isto djelo, na primjer film, glazba, likovna umjetnost i koreografija, obuhvati i istraži bez obzira na strukovni identitet koji mu je dodijelio autor (kompozitor, redatelj itd.).

Za suvremenu koreografiju i ples današnjice ta metoda transmedijalne diskursivizacije znači proširenje njihovih polja kreativnosti na sve raspoložive umjetničke medije, a da pritom ne odustanu od svog identiteta tijela koja se kreću na pozornici u živoj izvedbi. U radionici "Versehen" (čiji se tekstualni *output* može pronaći na stranici [www.corpusweb.net](http://www.corpusweb.net) pod naslovom "Wirbelsäule") radilo se s glazbom, tekstom, filmom, urbanizmom, video umjetnošću, koreografijom, situacionizmom i socijalnom filozofijom na osnovi novog preispitivanja avangardizma koji je s pravom već kritički preispitan. Trenutno corpus radi na knjizi koju dijelom sponzorira i Tanzquartier Wien, a u kojoj će biti objavljene aktualizirane spoznaje s radionice.

Koreografkinja Mette Ingvarsten postavila je u proljeće 2009. (Tanzquartier Wien, u sklopu projekta "Gravity", pod kustoskim vodstvom Joachima Gerstmeiera i Sigrid Gareis, kao i na festivalu steirischer herbst 2009) svoju koreografiju bez plesača pod naslovom *Evaporated Landscapes*. Time je prenijela u današnjicu ono što je već Giacomo Balla prvi put sugerirao 1917. godine u svome plesu geometrijskih likova pod nazivom *Feu d'artifice*: naime, da koreografija posjeduje i ne-antropocentričnu komponentu, koja se može postaviti na istu razinu s organizacijom pokreta ljudskih tijela. Japanski koreograf Hiroaki Umeda pokazao je iste godine dvije svjetlosne koreografije kao instalacije bez izvođača: *Haptic Installation* i *Adapting for Distortion Installation* (2009.). Oboje umjetnika su, za razliku od Balle, plesači te ekstruiraju ples kao poticaj izvan struke, u prilog novoj kontekstualizaciji diskursa kakav je uveo još William Forsythe 1998. godine svojom definicijom koreografije kao "organizacije stvari u vremenu", u vrijeme kada je koreografski konceptualizam upravo počeo uznemiravati ples.

U ljeto 2009. su na bečkom ImPulsTanz festivalu, u okviru niza filmova pod nazivom "Dancing Pictures", prikazani između ostaloga eksperimentalni filmovi koji ne dokumentiraju koreografije, nego su sami koreografije. Semantička veza između kinematografije i koreografije je očita, ali nikada nije dovoljno uzimana u obzir kao relevantna za diskurs. Već 1994. godine je u kölnskoj kinoteci muzeja Ludwig prikazan trodnevni program pod naslovom *Filmski ples – Aktualni nastavak povijesne avangardne umjetnosti*, u kojemu je rečeno sljedeće: "Sve se u filmu pred našim očima može staviti u pokret, a ne više samo ljudsko tijelo ili predmeti koji se sami kreću. Spretnom kombinacijom kretanja predmeta, reza i kamere može se postići privid da i nepokretni predmeti i prostori plešu u ritmu slika."<sup>12</sup> Ipak, u to vrijeme još uvijek je nedostajala odgovarajuća figura diskursa, poput one transmedijalnosti.

Pritom je Merce Cunningham već 1978. u filmu Nama Junea Paika *Merce by Merce by Paik* zapitao mogu li dječje skakutanje, borbena scena u akcijskom filmu ili vožnja taksija gradom biti ples. "Zašto ne?" – bio je Cunninghamov odgovor. I uvijek iznova izranjaju za to potvrde. U novije vrijeme je to, na primjer, bio kratki film Nicolasa Provosta *Plot Point* (2007.), u kojemu su snimljene koreografske formacije policijskih automobila na ulicama New Yorka i postavljene u odnos prema ljudima na ulici. Taj se film, između ostaloga, mogao vidjeti u sklopu *Vienna Loungea* skupine Superamas, koja je u studenome 2008. bila gost Tanzquartiera. Superamas su i sami radili s medijem koreografskog filma, na primjer u radu *Billy Billy* (2002.). I Mårten Spångberg je opisao svoj film *Sweat – The Movie*, koji je nastao u suradnji s Torom Lindstrandom u ljeto 2008. u okviru bečkog Impulstanz festivala, kao koreografiju.

Ekstruktivni potencijal transmedijalne koreografije nadovezuje se na onaj konceptualizma. On ne napada ples u njegovu identitetu, ali dovodi u pitanje hegemoniju *live* prostora kao mjesta koreografske reprezentacije i postulira jednakovrijednost svih umjetničkih medija u plesnim realizacijama. S druge strane, to upućuje na slobodu da se rad s područja plesa analizira kao slika, tekst, glazba ili arhitektura – s gestom u smjeru novih umjetničkih formi, koje direktno djeluju u prostorima društava kako bi demontirale njihove okamenjene, pogrešno izgrađene i zatrovane kataloge instrukcija.

## Silly dance

U manevru koji forsira pristup samim ekstruktivnim potencijalima ples(ov)a, značaj tjelesnog pokreta i njegovih reprezentacijskih funkcija može se iznova tematizirati. Pritom su s jedne strane predmet debate "vanjske granice" umjetničkog polja, a s druge singularnost, ekskluzivnost i instruktivnost samog umjetničkog djela, koje su do sada "propisivali" specijalisti koji su za sebe iznašli nazive poput umjetnika, povjesničara ili teoretičara.

Preduvjeta za to nalazimo s jedne strane u sve većoj ekvivalentnosti autora i "autorija"<sup>13</sup>, inicijatora i korisnika (u smislu Michela de Certeaua) umjetnosti, a s druge u isprepletanju umjetnosti i aktivizma, kako jasno pokazuje austrijska umjetnica Lilo Nein u svojoj knjizi *Selbst übersetzen!*.<sup>14</sup> Radikalna osnova tu se sastoji u prijenosu odgovornosti za upute (instrukcije) s umjetnika i aktivista na čitatelje, s pozivom da ih sami provode.<sup>15</sup> Tu postaju relevantnima ona promišljanja o prevođenju koja smo naveli na početku ovoga teksta: u ekstrakciji onog koncepta koji nalaže da se izvedba umjetničkih

12 Citat iz: [http://www.sk-kultur.de/videotanz/deutsch/tanzgeschichten/tg\\_d18.htm#anfang](http://www.sk-kultur.de/videotanz/deutsch/tanzgeschichten/tg_d18.htm#anfang) (29.7.2009.)

13 Helmut Ploebst, *no wind no word. Neue Choreografie in der Gesellschaft des Spektakels*, München: K. Kieser, 2001, str. 255 i dalje.

14 Usp. Lilo Nein, *Selbst übersetzen! Ein Performance Lesebuch zum Aufführen*, Beč: izdanje autorice, 2009.

15 Sasvim sličnu osnovu autor posreduje svojim studentima na oglednom koreografskom projektu "Shopping Lists" (2005.-), u kojemu popisi za kupovinu, ostavljeni u supermarketima, služe kao partiture za koreografije koje svi trebaju izvesti.

“predstava” može povjeriti samo ovlaštenim izvođačima pod budnim okom autora, kao i u procesu samoinstrukcije bez nadzorne instance.

- 16 Fritz Ostermayer, “Dilettantismus als Schöne Kunst betrachtet”, u: corpus: [http://www.corpusweb.net/index.php?option=com\\_content&task=view&id=790&Itemid=34](http://www.corpusweb.net/index.php?option=com_content&task=view&id=790&Itemid=34) (31.7.2009.)

Daljnji – povijesni – vektor diskursa nalazimo u “budalastoj” glasovnoj poetici dadaista i u uvođenju diletantskih strasti, kako ih je nazvao Fritz Ostermayer u okviru radionice “Versehen”<sup>16</sup>. Ostermayer tu govori o “neprofesionalnosti kao inovativnom principu,” kakav je zatim primijenila Lilo Nein.

- 17 Marijs Boulogne, “Brut tryout trailer.avi”: <http://www.youtube.com/watch?v=RMkJaGzs8WM> (28.7.2009.)

Nove mogućnosti za suvremenu koreografiju paralelne su novim mogućnostima u umjetničkoj komunikaciji i izgradnji diskursa, prije svega preko internetskih platformi kao što su YouTube, Facebook i MySpace. Ondje nije odviše relevantno tko iznosi koje prijedloge i na osnovi kakve stručnosti, nego kako se ti prijedlozi mogu protumačiti. Tako u budućnosti neće samo plesači i plesačice moći koreografirati, nego i svi oni koji se zanimaju za “organizaciju stvari u vremenu” – svjesno ili ne, to nije važno. Prije svega se na YouTubeu mogu objavljivati i radovi (u video formatu) umjetnika i diletanata kakvi se nikada neće moći vidjeti u službenim prostorima za objavljivanje.<sup>17</sup>

- 18 Mårten Spångberg, “Slow Fall”: <http://www.youtube.com/watch?v=Pu-kVBZnRM+g> (29.7.2009.)

- 19 Mårten Spångberg, “Dance To A Different Song In The Air” <http://www.youtube.com/watch?v=6vdOoaR5es4> (29.7.2009.)

To nas vodi k relativno novom polju diskursa u plesu, koje se veoma dobro može istraživati na YouTubeu. Jedan od protagonista tog približavanja plesu iz umjetničkog polja je Mårten Spångberg, barem nakon njegova sola *Heja Sverige* iz 2005. Uoči premijere svoga komada *Slow Fall* (2008.) taj je plesni “diletant” (u Ostermayerovu smislu) izjavio kako ga zanima na koji bi način njegov performans mogao stvoriti mogućnost za publiku da proizvodi značenje i drugačije razmišlja.<sup>18</sup> Sasvim jasan primjer njegova ekstruktivnog shvaćanja plesa, usmjerenog na afekt, predstavlja rad *Dance To A Different Song In The Air* (2009.), koji se može vidjeti na YouTubeu. Tu umjetnik sjedi u avionu pred svojim kompjuterom i pleše rukama i glavom na neku pjesmu.<sup>19</sup>

Što se tiče pitanja Mercea Cunninghama iz 1978, naime ne bi li i dječje skakutanje moglo biti ples, tu se otvara hibrid koji obuhvaća cjelokupnu pojavnu formu plesa i prošireno shvaćanje onoga što ples može biti u kontekstu umjetnosti. Kao suprotnost katalogu instrukcija kakav je proizvela monokultura tradicionalnog umjetničkog plesa, usmjerena na disciplinu, za tu je ekstrukciju predložen naziv *silly dance* (budalasti ples).

Iako nikada nije tako opisivani, *silly dance* ima vlastitu povijest unutar povijesti plesa i ona se u 20. stoljeću može nadovezati, između ostaloga, na dadaističke i groteskne plesove poput onoga Valeske Gert ili “budalaste” plesove kakve susrećemo već u ranim američkim crtanim filmovima; ali oni redom služe instruktivnim načelima uveseljavanja. Međutim, poskakujuća bradata balerina u dadaističkom filmu *Entr’acte* Renée Claire iz 1924. je primjer ciljane ekstrukcije, a jednako su brojni njezini elementi i u radu Fernanda Légera *Ballet mécanique* (s Georgesom Antheilom, 1926.). Tek je mnogo kasnije, šezdesetih godina 20. stoljeća, pod utjecajem Fluxusa i neodadaizma, Yvonne Rainer odskakutala jedan *silly dance* na madracima, što su njezini serijozni plesni suvremenici primili s određenom rezervom. Istodobno se s opadanjem zanimanja za normativni ples u paru otvorilo bogato polje za *silly dance*, koji je u svojoj neuređenosti doživljen kao oslobođenje od građanske plesne etikete. Jérôme Bel će mnogo kasnije, u radu *Pichet Klunchun and myself* (2005.), upotrijebiti disko-ples, udomaćenu formu slobodnog društvenog plesa, naprosto kao sinonim za plesanje.

Spångbergovo okretanje *silly danceu*, koje je on i pedagoški pojasnio 2008/09., na svome stockholmskom seminaru pod nazivom mychoreography.org, slijedi projekte drugih umjetnika i umjetnica, između ostalih Austrijanke Andreje Bold u njezinu istraživanju skakutanja (*Hüpfen zentral*, 2000.) ili pak performansu na žici Louisea Lecavaliera u radu *Crash Landing@Wien* (Meg Stuart & Damaged Goods na Impulstanzu, 1997.). I Ann Liv Young koristi *silly dance* u plesnim sekvencama svojih radova, na primjer u *The Bagwell in me* (2009.). Svi ovi primjeri ekstruktivni su po svojoj osnovi i realizaciji.

- 20 “Where the hell is Matt?” (2006.) [http://www.youtube.com/watch?v=bNF\\_P281Uu4](http://www.youtube.com/watch?v=bNF_P281Uu4) i “Matt Harding Confesses” (2009.) <http://www.youtube.com/watch?v=ogcqFaNbah4> (29.7.2009.)

Pogled preko granica umjetničke sfere pokazuje da je *silly dance*, deregulirajući estetske kanone, poprimio i druge oblike. Tako se, na primjer, neposredna veza otkriva u virtuozi i sportski nastrojenoj austrijskoj “Krocha”-sceni, koja predstavlja protutežu kanoniziranom hip-hopu. Na YouTubeu je postao slavan *silly dance* Matta Hardinga, koji se uvijek s istim malenim plesom snimao na značajnim mjestima širom svijeta.<sup>20</sup>

Dakako, “budalasti ples” nije doista budalast; on nudi visokozarazne strategije erozije i destabilizacije autoritarnih diskurzivnih modela. Usađen u kataloge instrukcija socijalizacije, cenzure umjetnosti i autocenzure, restriktivne politike i njezinih osjetljivih izvedbenih formi, *silly dance* se zasniva na afektivnim učincima plesa, kao što je spomenuo Spångberg, i to kao koncept zabave koji daje političke signale i stabilizira otpor.

“Budalasti ples” može se zamijetiti u raznoraznim prosvjedima, gdje se uvijek rado pleše na ulici. Kroz ples se relativizira agresivni nastup čuvara reda i pokazuje pomanjkanje poštovanja prema autoritetima. Posebno čuveni *silly dance* te aktivističke vrste bio je onaj do danas nepoznatog čovjeka koji se 1989. godine u Pekingu suprotstavio tenkovima dok su se valjali trgom Tiananmen.

Na YouTubeu prvenstveno mladi koriste nazive *silly dance* i "budalasti ples" kao pojam za ovlaštenje da se objavi nešto nedisciplinirano i jednostavno. To je popularni oblik ustanka protiv virtuoznosti drugih popularnih plesnih formi, ali i više od toga, protiv društvenih mehanizama discipliniranja i racionaliziranja – na primjer, pod nazivom *Nobody's Perfect Silly Dance* ili u *Silly Dance Battles*, snimljenima kao kućni video. Ili pak kod Jima Gilla i njegovih *Silly Dance Contest* za djecu, u kojima djeca uče kako se netko može kretati i pritom izgledati doista "budalasto", a da se toga ne srami. Na prijelazu u umjetnost taj se utjecaj može zamijetiti u radionici "Perform or Else" na Royal Art Academy, [mychoreography.org](http://mychoreography.org), gdje plesači u nevezanoj koordinaciji izvode "budalasti ples" na neku pjesmu pred kamerom, oslobođeni restrikcija neoliberalno određenog, boboističkog plesa dostignuća, koji se tada čini smiješnim.<sup>21</sup>

21 "Perform or Else Workshop: Dance To Another Song" (ožujak 2009.) <http://www.youtube.com/watch?v=Yeovl7zl4Rk> (29.7.2009.)

U prevođenju plesa iz discipline u izvedbu u smislu Jona McKenzieja, plesanje izmiče stratifikaciji s obzirom na konceptualizam, transmedijalnost i anarhizam *silly dancea*. Na pograničnoj rijeci on se osamostaljuje i kreće u smjeru oceana neograničenih mogućnosti, kako u praksi, tako i u čitanju: to je provokacija i politički čin negdje između brisanja granica, demontaže autoriteta i difuzije neoliberalizma i teritorijalizma na području umjetnosti.



Króti Juurak, Autodomestication, 2009., photo: Birger Ilau

# blago bung bosso fataka

Extruction of Regimes in Contemporary Choreography:  
Conceptualism, Transmediality, and Silly Dance

Helmut Ploebst

Translated from the German by Marina Miladinov



# Translation

A border river. Water is flowing between the two riverbanks. Terra firma – the land, the rocks – remains in its place, the riverbanks defining the river that is in permanent motion. The river – as a political border – is something in between. Water is a different medium than the land. On the two sides of the border river, there are different lands. In order to reach the other land, the travellers must cross the river. If different languages are spoken in these two lands, one must translate from one language into another. The term “translate” (*Übersetzen*) has two meanings in German language: on the one hand, it denotes that something – a text, for example – is transferred into a different language or form, while on the other hand it means being transported from one side – a riverbank perhaps – onto another.<sup>1</sup> In both cases, translation is a process. A journey over the medium of water, a ride from one linguistic riverbank to another.

1 These two meanings are marked by different accents: “übersetzen” (language) and “übersetzen” (the river).

This text is a result of translating a lecture<sup>2</sup> into an essay, i.e. from one regime into another. That means, first of all, that the instruction catalogue for a lecture text must be dismantled (or “extracted”): the lecturer’s presence, his or her voice, the time framework, and the ephemeral quality of lecturing, as well as technical aids such as video, necessarily fall out of the concept. Afterwards, the content of the text is rebuilt in the form of an essay, according to its own instructions, since its recipients are supposed to read it by themselves. Eventually, the result is translated from one language (here: from German) into another.

2 In the framework of performance “Instruktionen verraten,” 5 June 2009, Tanzquartier Wien.

Translation into a different field of instructions forms the framework of this text. In the lecture, the text was performed, whereas here, in the essay, it has been adapted so as to allow the performing of its content exclusively through language intended for reading. The in-between of the border river enables the translator to linger for a while, neither here nor there, and let himself be carried by the river current at the same time.

The text presented here has changed considerably in the process of translation from a performative form (that of a lecture) into a different one (that of an essay). The extruction of the lecture has influenced the content, since new ideas have flown into the translation work – and since the way of performing the text has changed. The interaction of language and its performance, which has been tried out in public speech, ritual, and theatre from the ancient times, mixes rules into the instruction catalogue of language, which lose their validity again while pouring out into the essay. When reading a printed text, language becomes performance only in the head of the reader.

The language itself originates in a regime of flowing instructions which are differently anchored in each cultural subject. No language recognizes its users entirely and no user deploys the language in the same way as the others. Therefore, there is no complete instruction catalogue, but only a fragmentary, common one, which reflects the structure of his users’ society. Language does not exist as an isolated system; it is embedded in social, cultural, and historical conditions, which are realized in language, just as the social context keeps the constructions of languages in permanent flow.

## Norm

Thus, language is necessarily a traitor. It betrays everything, since it “extends over everything”, as Rainer Nägele has betrayed about Benjamin.<sup>3</sup> It constantly evokes situations of translation, the objects of which never reach their target riverbank in the same form in which they have left the source riverbank. A written textual object is therefore always merely a score, which has been charged in anticipation with the eventual performance of the text. In reading, this score betrays itself, and so does the recipient and that which the language extends to in the score and in reading.

3 Rainer Nägele, *Echos: Über-setzen*, Basel / Weil am Rhein / Vienna: Urs Engeler Editor, 2002, p. 25.

A *radical* dismantling of the score would therefore entail a break with the intertwined instruction catalogues for the normative use of language, a break that would be a political act as much as all other extractive strategies, for example those of Hugo Ball’s Dadaist lyricism and James Joyce’s *Finnegan’s Wake*. Linguistic norms rely on contracts, which are generated from instruction catalogues. Faced with the instructive logics of a norm-oriented use of language, the extractional underground quality of Dadaist poetry seems like silliness deprived of all sense, while Joyce’s enterprise seems like ridiculous Babylonian silliness. But it is precisely Joyce’s pleasure of the text, according to Roland Barthes, which brings that “happy Babel”<sup>4</sup> to its climax.

4 Roland Barthes, *Le Plaisir du texte*, Paris: Éditions du Seuil, 1972, p. 10.

From the perspective of norm-oriented reading techniques, dedicated to efficiency and taught in schools, there is no such thing as a happy Babel. However, *Finnegan’s Wake* presents a challenge to that norm and violates all didactic instructions for reading. Joyce’s enterprise can be understood as notation for a linguistic choreography, which turns into “performance” in the act of reading. Dadaism has also attempted to produce notation for linguistic improvisations, again and again, whereby

- 5 Edgar Faul, *Hugo Ball. Gedichte*, Göttingen: Wallstein Verlag, 2003, p. 76.

the visualisation of notes could be a part of the typological performance of the text (see below: *Caravan*). The great difference between Dadaist texts and *Finnegan's Wake* is that the latter is a de-normative construction, while the former represent radical extruction. Hugo Ball demonstrated this rejection of instructional writing in the following sound poem<sup>5</sup>:

"bfirr bfirr  
ongog  
rorr sss  
dumpa  
feif dirri  
chu gaba  
raur  
ss"

- 6 James Joyce, *Finnegan's Wake*, New York: Penguin Books, 1999, pp. 628 and 3.

Joyce's linguistic machine leads to an idea of the text that uses elements from seventy different languages in such a way that numerous separate instruction catalogues get inserted into one another in a way that seems to abolish all sense; however, users of the book learn to use a pataphysical device that adapts itself to usage in all its complexity and offers a deep view into the universe of language – which can be compared to interconnecting a number of different telescopes and microscopes. It is a singular device, which contains its own opposite in its construction, or a chaotically instructional language loop, a semantic maturing with no beginning and no end, a Klein's bottle of textual construction. As an example, we may take the end of the last page (628) and the beginning of the first page (3) of *Finnegan's Wake*<sup>6</sup>:

"There's where. First. We pass through grass behush the bush to. Whish! A gull. Gulls. Far calls. Coming, far! End here. Us then. Finn, again! Take. Bussoftlhee, mememormee! Till thous-endsthee. Lps. The keys to. Given! A way a lone a last a loved a long the"

"riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs."

On the other hand, Dadaism has produced a rather airy linguistic machine. The political potential of Dada, with its open playfulness, makes no masterful claims to negotiation and therefore seems more user-friendly from the viewpoint of political extructivism. However, although it seems rather simple, in reality it is not, since extructive literature makes use primarily of the qualities of meta-linguistic strategies, such as sonority and typography<sup>7</sup>:

Here language begins to dance. In this way, Hugo Ball has emphasized (here in 1917) to what extent a text is influenced by its performance; in other words, to what extent the written word depends on typography and the spoken word on its articulation. From the linguistic viewpoint, Dadaistic sound poetry seems like a "silly" text and eventually as a "silly" dance. In its rejection of all "meaningful content," it seems to protect itself from the instructional powers of meaning and challenges its reader to an active game. In a way, this creates another instruction catalogue, but it relates to the bourgeois instruction as misinformation relates to information. Twentieth-century art history thus also includes – and this reference is important here – the history of "misinstruction", of launching instructions that are "false" from the bourgeois perspective. Art theory seeks to explain and analyze misinstructions of artworks in an instructive way, taking upon itself the task of translating between extructive and instructive communication. It supplies explanations and user manuals, behaving in a scientifically instructive way itself.

However, the "silly dance" of Dada language is such a great betrayal of normative language instructions that dealing with it has remained a social taboo until the present day. This kind of having pleasure with the text has been suppressed to the margins of normative language as something embarrassing, since its performance, inserted in the right places, might lead to chaos, holding a revelatory mirror before the logics of norm.

## Children

In order to understand what is happening here, it is advisable to keep in mind how children learn linguistic communicating. A child learns through the mimetic reception of sound and gesture information, a mixture of linguistic play and linguistic information, which is mediated to it through performance. The double meaning of the German term *Unterhaltung*, which so aptly denotes "entertainment" on the one hand and "conversation" on the other, illustrates exactly what the child

**KARAWANE**  
jolifanto bambla ô falli bambla  
grossiga m'pfa habla horem  
égiga goramen  
higo bloiko russula huju  
hollaka hollala  
anlogo bung  
blago bung  
blago bung  
booso fataka  
a u u  
schampa wulla wussa ólobo  
hej tatta gôrem  
eschige zunbada  
wulubu ssubudu uluw ssubudu  
tumba ba- umf  
kusagauma  
ba - umf

- 7 From: [http://de.wikipedia.org/wiki/Hugo\\_Ball](http://de.wikipedia.org/wiki/Hugo_Ball) (31 July 2009).

needs in its language acquisition. It will process whatever it is offered, in a way that, after all, cannot be precisely calculated.

The acquisition of language does not follow any linear instruction catalogue, but an asymmetrical logic, which moreover depends on basic emotional constellations and motivations. A normatively “silly” behaviour can elicit great joy in a baby and grown-ups frequently begin to play with babies in order to grasp the only opportunity for using the extractive modes of language in a performatively successful way.

Here is an example from YouTube, describing a short video. [8] An invisible person behind the camera keeps saying “plung!” and it brings a baby that is sitting in a small chair before the camera to laughter, again and again. A basic form of instruction is the repetition of impetus. It is senseless to instruct the baby by saying: “Now, laugh!” But if one knows what signal it will find funny, this signal can be applied intentionally in order to achieve the desired laughter.

8 “Hahaha”: <http://www.youtube.com/watch?v=5P6UU6m3cqk> (28 July 2009).

Grown-ups address small children in other situations as well, but it is regularly in an instructive way, using a different tone of speech than that which they would use in communicating with their equals. Analogies to this tone modulation, which tends to be combined with a simplified linguistic code, can be found in the way in which people speaks to “foreigners” (at least in Austria), while doubting their linguistic competence, as well as to the elderly, and in the commanding language of the military.

The child learns to integrate into the structures of decision making, to apply adequate instructions in order to use these structures to its own advantage or to avoid trouble. Thus, it appropriates a steadily growing “users’ manual”, which helps to master the social, cultural, and media-governed everyday life and to prepare for the manifold hierarchies that will determine its survival as a grown-up. It also learns what is normatively “silly” and what is “right”.

## Self-domestication

As a user of structures, the adolescent is appropriating an increasing number of catalogues with intertwined structures: how to behave and dress in such and such society, what is important to know, how to use a medium, how to appropriate its content, and so on. The candidate for socialization practices and tests his or her own domestication, as Krōt Juurak has so pointedly illustrated in her piece on *Autodomestication* (in the framework of Programmsinsel “Instruktionen verraten” in Tanzquartier Wien, June 2009) with the metaphor of a domestic animal applied to the artist. This readiness to adapt and train oneself (just as the dogs are “trained”: here the German language finds the right tone) can be triggered through an impetus, through “plungs” for the advanced. But it can also be intensified through propaganda, as is evident in the way in which the notion of freedom is applied in restrictive legal formulations, such as “fat-free” milk or “smoke-free” buildings. Above the gate of Auschwitz, the inscription said: “Work sets free.”

The consensus that freedom should dissolve in niceness tends to be applied to artists as well. Today, a special, paradoxical sort of niceness is expected of them. Nice artists are allowed to do bad things nowadays, only if they are well administrable. After all, it is the state officials that decide which art can be realized, and they install their jurors at their own will. Curators decide which art will be published, but their activity is again made possible or impossible by officials and cultural politicians. Using an expression of Giorgio Agamben, it is them, “the heavenly officials”, that will eventually and indirectly promote or suppress this text as well.<sup>9</sup>

9 Giorgio Agamben, *Die Beamten des Himmels. Über Engel*, Frankfurt am Main / Leipzig: VDR/Insel, 2007.

For an “angel” of administration, all discourse on art or through art is certainly Satan’s work. The “English” official will check the “efficiency” and “efficacy” (a pair of terms used by Jon McKenzie) of art.<sup>10</sup> Because the minister above him must justify his investments in art in terms of political economy. In totalitarian-authoritarian administrations, the efficacy of artistic instructions is usually overestimated, whereas in democratic-authoritarian systems it is underestimated. That is why both sides categorize art on the level of propaganda and representation. This categorization keeps art in a checked position, but it cannot diminish the poison of the discursive complex that originates from it. For it is not art that shakes the edifice of the authorities; it is that which gets squeezed out from art and transformed into a political discourse.

10 Jon McKenzie, *Perform or else. From Discipline to Performance*, London / New York: Routledge, 2001.

## Happy Investments

The bourgeois of the old school and the “bobo” (bourgeois bohémien), who likes to present himself as progressive or liberal, do not create any space; they reserve or occupy places for themselves. The bourgeois cocoons himself in elite quarters, while the bobo colonizes hip neighbourhoods in the process of gentrification. The bourgeois, faithful to his principles, preserves older traditions, whereas the ambivalent bobo preserves younger traditions. Both follow the old or new conservative and

liberal logics of discipline and consume. The nice bobo has, moreover, managed to produce a post-modern variant of the conservatism of values. He has not rejected elitism and has therefore fallen into the current of spectacle, which he is trying to embellish for himself as a hipster in a patronizing society without any sense of social reality.

The neo-liberal system has managed to keep all its nice players and collaborators away from any safe processing of information – at the same time ensuring the maximization of information offer. For example, there are no instructions on how to filter the content of misinforming infotainment or edutainment, while the media, once enlightening, now promote their own demise by giving up on their competence, expertise, and linguistic quality. Because the neo-liberal logic needs no media that might begin to question the neo-liberal logic.

Art is a staged system of carriers, harnessed into larger communicational and social systems. With respect to those, it has adopted a relative stance, since it is equally a part of both and at the same time radically different from them. Art is informed according to the auto-poietic rules and prescriptions, which are intertwined to such an extent that their models prosper or recede in an interaction of analysis, aesthetic, and administration, all of these representing the staging functions which eventually avoid all regulation.

The consequences of rebellious strategies with respect to the liberal demands of having a nice society and nice art, as well as to the boboist construction of rules directed at achieving an artistic correctness that would be impact-neutral, bound to justification, and akin to the spectacle, have an irritating effect on their traditional, canonised instruction catalogues. The reaction to that resistance is correspondingly aggressive. The website [coloroffberlin.de](http://www.coloroffberlin.de), for example, lists ten instructions for “happy investment in art”. The dynamics of art development are understood here as hype<sup>11</sup>:

11 From: <http://www.coloroffberlin.de/thesen2.htm>  
(31 July 2009).

“The mechanisms of hype can be (...) [attributed] to a bunch of mediocre art administrators who have no clue about these things, which is permanently killing art by supplementing it through the notion of art [meaning the extended notion of art; author’s note] in smug artistic performances. (...)

The opposite of art as a notion, and its cultural discourse, is complete art, which essentially means art that is free of ideology. This (...) [hypothesis] is a project that appeals to the responsibility of all individual participants in order to reintegrate the aberrant intellect into the human system.

Our appeal for reclaiming art from its state of being raped by the notion of art, back into the well-founded quality standards of a wholesome cultural discourse, essentially rests on two values: love and integrity-”

## Extractive conceptualism

In contemporary choreography, the extended notion of art has been cooking since the beginning of postmodernism. Ever since, dance has been struggling to preserve its instruction catalogue, which has been subject to permanent reconstruction since the end of the dominance of ballet. Thereby it is interesting to observe how passionately even boboism, although boasting of being progressive, will fight against any phenomena that threaten to undermine its hedonistic and instructive claims to dance. It is an old and ever-recurring conflict, which seems to require renegotiation every now and then.

In the late 1990, choreographic conceptualism, along with other post-modern aestheticisms of deconstruction and the ethical evaluation of the discipline, launched a new, fundamental debate about the instruction catalogue in dance. The rather vigorous rejection of conceptualism, which resulted from a strong mistrust against choreographic performance, mirrored the extractive character of that new understanding of dance, which led the dancing movement out of its normative formalism and tested it for its representative content. The criteria of differentiation such as “dance-dance” as opposed to “conceptual dance” (“anti-dance”, “non-dance”) were meant to establish a difference between instructiveness and extractiveness. Conceptualism disclosed the instructions of a dance ideology that was built on youth, virtuosity, and fetishism, and that seemed painfully disturbed in its hegemonic claims.

With their assertion *Weak Dance – Strong Questions* (2001), Jan Ritsema and Jonathan Burrows acted provokingly at the very pinnacle of choreographic conceptualism, since Burrows had been an exquisite ballet dancer before he dedicated himself to other, stronger issues in choreography. Until then, it may have possible to say that Jérôme Bel or Xavier Le Roy were no “real” dancers, but now Burrows and Ritsema were sustaining their ethical/aesthetical discourses and informing the audience once again about the non-sustainability of the exclusive claims of those who were hegemonically endorsing the “pure”, disciplined (bodily) movement as dance.

In the wake of this conflict about the possibilities of contemporary choreography, two new discourse clusters have emerged, which present themselves as extractive strains in the methodology of dance: *transmedia choreography* and *silly dance*. Whereas the former is a discourse figure that is immanent to art and an extended area of possibilities beyond disciplinary limitations, the latter is a social and artistic phenomenon with extra-media positionings.

## Transmedia choreography

In March 2008, in the framework of a workshop called “What to affirm, what to perform,” corpus ([www.corpusweb.net](http://www.corpusweb.net)) has accepted the invitation of Tanzquartier Wien and researched for a week, in a group of 13 artists and theoreticians, strategies of dance and choreography in the transmedia field. With the help of simple identification patterns, it stumbled across a method of parallel discursive analysis that allows for understanding and exploring one and the same work of art as cinema, music, visual art, or choreography, without considering the disciplinary affiliation that has been given to it by its author (a composer, director, etc.).

For contemporary choreography and today’s dance, this method of transmedia discursiveness means an extension of their fields of creativity to all artistic media at their disposal, without giving up their identity as bodies moving on stage in live performance. “Versehen” (the textual output can be found at [www.corpusweb.net](http://www.corpusweb.net) under the subtitle “Wirbelsäule”) worked with music, text, film, urbanism, video art, choreography, situationism, and social philosophy on the basis of reinvestigating avant-gardism that has rightfully been critically examined before. At the moment, corpus is working on a book that is partially sponsored by Tanzquartier Wien, which will include freshly updated insights from the laboratory.

In spring 2009, choreographer Mette Ingvartsen presented her choreography without dancers, entitled *Evaporated Landscapes*, at Tanzquartier Wien, in the framework of Programminsel “Gravity”, curated by Joachim Gerstmeier and Sigrid Gareis, and also at Steirischer Herbst 2009. She transposed into the present what Giacomo Balla first suggested as early as 1917, in his dance of geometrical objects named *Feu d’artifice*: that choreography has a non-anthropocentric component, which can be equated with the organisation of movement in human bodies. At the same Programminsel, Japanese choreographer Hiroaki Umeda showed two light choreographies as installations without performers: *Haptic Installation* and *Adapting for Distortion Installation* (2009). Unlike Balla, both artists are dancers, extracting dance as an extradisciplinary impetus in favour of re-contextualizing a discourse that was introduced as early as 1998 by William Forsythe, who defined choreography as “organizing things in time”, at the time when choreographic conceptualism was just beginning to disturb dance.

In summer 2009, ImPulsTanz-Festival in Vienna, in the framework of its cinematic programme on “Dancing Pictures”, showed among other things several experimental films that did not merely document choreographies; they were choreographies themselves. The semantic link between cinematography and choreography is evident, but it had never sufficiently discussed as relevant for the discourse. As early as 1994, a three-day programme had taken place at the Cinemathek of Ludwig Museum in Cologne, entitled *Cinematic Dance – A Continuation of the Historical Avant-garde Art (Filmtanz – Eine aktuelle Fortführung der historischen Avantgardekunst)*, and it stated: “Anything can be put in motion on film before our eyes, it is no longer only the human body or objects that move by themselves. A skilful combination of objects, cut, and camera movement can make even immobile objects and spaces seem to dance in the rhythm of images.”<sup>12</sup> However, an adequate figure of discourse, such as that of transmediality, was still missing at that time.

12 Cited from: [http://www.sk-kultur.de/videotanz/deutsch/tanzgeschichten/tg\\_d18.htm#anfang](http://www.sk-kultur.de/videotanz/deutsch/tanzgeschichten/tg_d18.htm#anfang) (29 July 2009).

And yet, Merce Cunningham had asked back in 1978, in Nam June Paik’s film *Merce by Merce by Paik* whether a child hopping around, the fighting scene in an action film, or the taxi traffic in a city could be dance. “Why not?” – that was Cunningham’s answer. And one can find evidence for that, again and again. Recently, for example, it has been Nicolas Provost and his short film *Plot Point* (2007), in which choreographic formations of police cars in the streets of New York were filmed and then brought into a relationship with people on the street. The film could be seen, among other places, at the *Vienna Lounge* of the Superamas group, which was hosted by Tanzquartier Wien in November 2008. Superamas were likewise working with the medium of choreographic dance, for example in *Billy Billy* (2002). Also Mårten Spångberg described his film *Sweat – The Movie*, which was made together with Tor Lindstrand in the summer of 2008, in the framework of Impulstanz-Festival in Vienna, as choreography.

The extractive potential of transmedia choreography relies on that of conceptualism. It does not attack dance in its identity, but questions the hegemony of live space as the site of choreographic representation and suggests the equivalence of all artistic media in realizing dance. Likewise, it points to the freedom of analyzing a work from the field of dance as a painting, a text, a piece of music or architecture – with a gesture in the direction of new artistic forms, which operate directly in social spaces in order to dismantle their petrified, misconstrued, and poisoned instruction catalogues.

# Silly Dance

In a manoeuvre that endorses an approach to the extractive potentials of dance/dancing, the significance of bodily movement and its representational functions can be re-thematized. On the one hand, the “external boundaries” of the artistic field stand open for debate, while on the other, it is the singularity, exclusivity, and instructiveness of the artwork itself, which has hitherto been “prescribed” by specialists which have invented for themselves names like artists, historians, or theoreticians.

The preconditions for that are found, on the one hand, in the increasing equivalence between the author and the “authorium”<sup>13</sup>, the initiator and the user (in the sense of Michel de Certeau) of art, and on the other hand, in the fusion of art and activism, as the Austrian artist Lilo Nein has made evident in her book *Selbst übersetzen!*.<sup>14</sup> The radical principle thereof consists in transferring the responsibility for instructions from artists and activists to the readers, with an invitation to implement them by themselves.<sup>15</sup> The considerations on translation, which we have placed at the beginning of this essay, become particularly relevant here: in extracting the concept which says that only initiated performers under the eye of the author can be entrusted with artistic “performances”; and in the process of self-instruction without any instance of control.

Another – historical – discourse vector lies in the “silly” sound poeticism of the Dada and in the inclusion of dilettante enthusiasm, as Fritz Ostermayer described it in the framework of “Versehen”<sup>16</sup>. Ostermayer was here speaking of “non-professionalism as an innovative principle,” as it was later applied by Lilo Nein.

The new possibilities for contemporary choreography run parallel to the new possibilities in artistic communication and discourse building, particularly through Internet platforms such as YouTube, Facebook, and MySpace. There it is less relevant who makes proposals and with what expertise; the important thing is how these proposals can be interpreted. Thus, in the future, dancers will no longer be the only ones to choreograph; the field will be open to all those who are interested in “organizing things in time” – whether consciously or not, that will have no significance. It is above all on YouTube that artists and dilettantes can publish their works (in a video format), such as could never be seen in official publication venues.<sup>17</sup>

That leads us to a comparatively new discursive field in dance, which can be very well investigated on YouTube. Among those who have approached dance from the field of art is Mårten Spångberg, at least since his solo *Heja Sverige* from 2005. Before the premiere of his piece *Slow Fall* (2008), this dance “dilettante” stated that he was interested in the way in which a performance could create an opportunity for the audience to produce meaning and think differently.<sup>18</sup> It is a very manifest example of extractive understanding of dance, aiming at the affect, that Spångberg has offered in his *Dance To A Different Song In The Air* (2009), which can be seen on YouTube. Here the artist is sitting on an airplane before his computer and dances with his hands and head to a song.<sup>19</sup>

In reference to Merce Cunningham’s question from 1978, namely whether a child hopping around might not be dance as well, a hybrid is opening up here that encompasses the entire outer form of dance and the extended understanding of what dance can be in the context of art. As a counterpart to the instruction catalogue such as generated by the monoculture of traditional, discipline-oriented artistic dance, the term “silly dance” has been suggested for this extraction.

Even though it was never called that way, “silly dance” has had its own history within the history of dance, which in the 20<sup>th</sup> century can be related primarily to Dadaistic and grotesque dances such as that of Valeska Gert, or the “silly” dances that could be seen in early American cartoons; however, they all served the instructional principles of amusement. The bearded ballerina hopping around in René Clair’s Dadaist film *Entr’acte* from 1924 is, however, an example of intentional instruction. The same goes for numerous elements in Fernand Léger’s *Ballet mécanique* (with Georges Antheil, 1926). It was only much later, in the 1960s, under the influence of Fluxus and neo-Dadaism, that Yvonne Rainer would hop in a silly dance on mattresses, which was considered rather strange by her serious colleagues from the field of dance. At the same time, the dissolution of normative social dancing opened up a rich field for silly dance, since in its irregularity it was experienced as an act of liberation from the bourgeois dance etiquette. Much later, Jérôme Bel would apply disco-dancing, a domesticated form of free social dance, in his *Pichet Klunchun and myself* (2005) as the synonym for dancing as such.

Spångberg’s turn to silly dance, which he pedagogically developed in 2008/09, in his Stockholm MA course under the label mychoreography.org, relies on the projects of other artists, such as Austrian dancer Andrea Bold with her investigation of hopping (*Hüpfen zentral*, 2000) or the rope performance of Louise Lecavalier in *Crash Landing@Wien* (Meg Stuart & Damaged Goods at Impulstanz, 1997). Also Ann Liv Young has used silly dance in the dance passages of her pieces,

13 Helmut Ploebst, *no wind no word. Neue Choreografie in der Gesellschaft des Spektakels*, Munich: K. Kieser, 2001, pp. 255ff.

14 Lilo Nein, *Selbst übersetzen! Ein Performance Lesebuch zum Aufführen*, Vienna: author’s edition, 2009.

15 A rather similar principle is mediated by the author to his students at the exemplary choreographic project “Shopping Lists” (2005-ongoing), in which shopping lists that were left behind in supermarkets serve as scores for choreographies that everyone should perform.

16 Fritz Ostermayer, “Dilettantismus als Schöne Kunst betrachtet,” in: corpus: [http://www.corpusweb.net/index.php?option=com\\_content&task=view&id=790&Itemid=34](http://www.corpusweb.net/index.php?option=com_content&task=view&id=790&Itemid=34) (31 July 2009).

17 Marijs Boulogne, “Brut tryout trailer.avi”: <http://www.youtube.com/watch?v=RMkJaGzs8WM> (28 July 2009).

18 Mårten Spångberg, “Slow Fall”: <http://www.youtube.com/watch?v=Pu-kVBZnRMg> (29 July 2009).

19 Mårten Spångberg, “Dance To A Different Song In The Air” <http://www.youtube.com/watch?v=6vdOoaR5es4> (29 July 2009).

such as *The Bagwell in me* (2009). All these examples are extractive in both principle and its implementation.

A glance beyond the borders of artistic field shows that silly dance, by deregulating the aesthetic canon, has adopted some further forms as well. A direct link can be seen, for example, in the masterful and sportive “Krocha” scene, a counterpart of canonised hip-hop dancing. On YouTube, silly dance has become famous through Matt Harding, who filmed himself dancing the same small dance, over and over, against famous backgrounds all over the world. [20]

Of course, “silly dance” is not actually silly; instead, it offers highly virulent strategies of erosion and destabilization of authoritarian discursive models. Embedded in the instruction catalogues of socialisation, art censorship, and self-censorship, restrictive politics and its precarious forms, silly dance draws on the affective effects of dance, as indicated by Spångberg, as a resistance-stabilizing concept of fun that sends political signals.

“Silly dance” can be observed in various political demonstrations, where it is common to dance in the street. Dance relativizes the aggressive performance of the guardians of order and also shows lack of respect for the authorities. An especially well-known silly dance of this activist type is that of a still anonymous man who opposed the tanks rolling over the Tiananmen Square in Beijing in 1989.

On YouTube, the name “silly dance” is mostly used by young people as a term for their right to publish something undisciplined and simple. It is the popular form of rebellion against the virtuosity of other popular forms of dance, but also beyond – against the social mechanisms of discipline and rationalisation, for example under the name of *Nobody’s Perfect Silly Dance* or in *Silly Dance Battles* recorded as home videos. Or in Jim Gill’s *Silly Dance Contest* for children, in which the little ones are learning how one can move and look really “silly” without being ashamed of it. In dance production, this impact can be seen in the “Perform or Else Workshop” of the Royal Art Academy at mychoreography.org, where dancers perform “silly dance” to a song before the camera in loose coordination, liberated from the restrictions of a neo-liberally determined, boboist achievement dance, which then seems ridiculous. [21]

In translating dance from a discipline into performance in the sense of Jon McKenzie, dance avoids all stratification through conceptualism, transmediality, and the anarchism of silly dance. On the border river, it emancipates itself and flows towards an ocean of unlimited possibilities, both in practice and in reading: a provocation and a political act between erasing the borders, dismantling the authorities, and dispersing neo-liberalism and territorialism in the field of art.

20 “Where the hell is Matt?” (2006): [http://www.youtube.com/watch?v=bNF\\_P281Uu4](http://www.youtube.com/watch?v=bNF_P281Uu4) and “Matt Harding Confesses” (2009): <http://www.youtube.com/watch?v=ogcqFaNbah4> (29 July 2009).

21 “Perform or Else Workshop: Dance To Another Song” (March 2009): <http://www.youtube.com/watch?v=Yeovl7zI4Rk> (29 July 2009).



Mette Ingvaldsen, *Evaporated Landscapes*



Krajač, Korenčić, Davidovi, Kostanić, Forenzika i fuga za fascikl / Forenzika i fuga za fascikl, photo: Iva Korenčić, (sve fotografije/all photos)

# Forenzika i fuga za fascikl

Marjana Krajač, uz Ivu Korenčić, Dalibora Davidovića i Marka Kostanića



# Uvod

Marjana Krajač

U četvrtak, 17.5.1973. godine u sklopu VII. Međunarodnog festivala suvremene glazbe – Muzičkog biennala u Zagrebu održan je glazbeno-scenski happening pod nazivom *Carrousell II*. Slijedeći “određene tendencije ka novoj programskoj koncepciji i inovacijama oko proširenja festivala na nove urbane sredine i do sada neiskorištene nekonvencionalne prostore” odnosno “postizanja aktivnijeg odnosa publike prema fenomenu suvremene glazbe”<sup>1</sup>, mješoviti program *Carrousell II* naselio je sportsku dvoranu “Trešnjevka”. Započevši u 20:30 sati, u programu su nastupili:

SIMFONIJSKI ORKESTAR RT, Zagreb  
DUHAČKI ORKESTAR JNA, Zagreb  
PLESNI ORKESTAR RT, Zagreb  
ANSAMBL CENTRA ZA NOVE TENDENCIJE (ACEZANTEZ), Zagreb  
GRUPA RIEDL, München  
ZBOR RT, Zagreb  
DJEČJI ZBOR Muzičke škole “Vatroslav Lisinski”, Zagreb  
VOKALNI ANSAMBL CORAL, Beograd  
KOMORNI ANSAMBL SLOBODNOG PLESA (KASP), Zagreb

KASP je u dijelu programa pod nazivom *La voix du silence* Dubravka Detonija, zajedno s njegovim ACEZANTEZ ansamblom izveo scensko-glazbeno događanje “koje predstavlja pokušaj spajanja zvuka, pokreta, svjetla i teatarskih elemenata koji fuzionirajući stvaraju stanovito stanje, radije nego događanje, koje čitavo vrijeme mijenja ton. *De Musica - Muzika ili traktat o suvišnom* te *La voix du silence* simultano se izvode, te se međusobno nadopunjuju u različitim elementima.”<sup>2</sup>

Ova izvedbena akcija KASP-a predstavlja periferni komad njihovog opusa, izvedbenu crticu, eksperiment u suradnji s glazbenicima koji je u nekoliko navrata u jednoj drugoj verziji izvođen ponovno, no od ove, prvobitne glazbeno-scenske postave ne postoje dokumentarni vizualni tragovi. Okvirno se koncept izvedbe može svesti na strukturu u kojoj izvođači improviziraju na glazbeni materijal, a glazbenici simultano improviziraju na plesni materijal koji se stvara u tom trenutku. Detoni i Broš željeli su “ispitati što se događa s krajnjim granicama tišine i zvuka. Kad zvuk dođe do vrhunca akustičkih mogućnosti, plesač ga više veličinom pokreta ne može pratiti, već ostaju samo *effort*. Tj., kad nema zvuka, odnosno kad nastane tišina, plesač ima velike mogućnosti da osmisli tu tišinu.”<sup>3</sup>

*Carrousell II* je polučio vrlo mješovite reakcije; budući da je bio baziran na slobodnoj improvizaciji uz osnovnu dogovorenu strukturu, predstavljao je otvorenu formu u kojoj je rizik scensko-glazbenog stvaranja vrlo vjerojatan te je tako nastali amalgam otvorio različite refleksije o njegovom “uspjehu” ili “neuspjehu”.

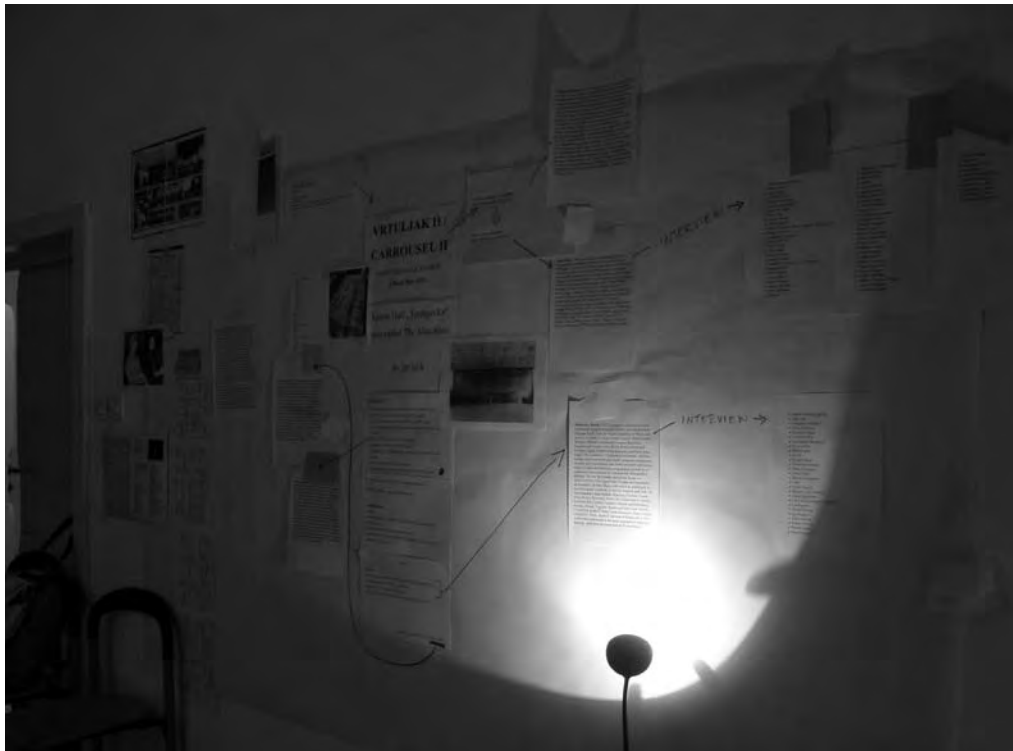
Polazeći od dokumentacijskih praznih prostora, nedovršenih struktura, otvorenih pitanja, u *Forenzici i fugi za fascikl* rekonstruiramo rupe u kontinuitetu, rupe u konzistenciji, rupe u percepciji, stvarajući ponudu za novu amalgamizaciju ponuđenih podataka. Postavljajući predznak nestabilnosti uz fragment, podatak ili informaciju vezanu uz navedeno scensko-glazbeno događanje, konstruirali smo svojevrsno privremeno arhivsko stanje.

Istražujući cjelokupni opus Milane Broš, započevši od 1959. godine, preko 1964. godine kada se zbio prvi samostalni nastup Komornog ansambla slobodnog plesa s djelom *Pet stavaka* te preko početka 70-ih godina kada se intenzivira suradnja s muzikologom Nikšom Gligom zastajemo kod periferije, nedokumentiranih i neobrađenih radova. Hijerarhizacija važnosti koreografskih uradaka koja se nužno odvija po principu perceptivnog uspjeha, a ponekad i po principu količine dokumentarnih tragova koji su od određenih radova uspjeli biti sačuvani, postaje nam zanimljivi predmet afirmativne destabilizacije. Odmičući fokus od sadržaja pojedinih koreografija otvaramo rakurs na širi kontekst u kojima su radovi nastajali, bili izvođeni i razumijevani. Pokret – ples kao medij, podrazumijevan samo u sklopu većih političko-prezentacijskih struktura i tada i danas svoju primarnu umjetničku evaluaciju doživljava samo u fragmentima. Inzistirajući na fragmentima kao nosiocima omogućavamo većoj količini dokumentacijskih *slijepih crijeva* da postaju privremeni simulatori jedne umjetničko-političke cjeline.

1 Programska knjižica VII. biennala

2 Programski letak VII. biennala

3 “Improvizacija, najviši stupanj scenske organizacije: razgovor s Milanom Broš” iz publikacije *Korpozicije*



## Poput okreta

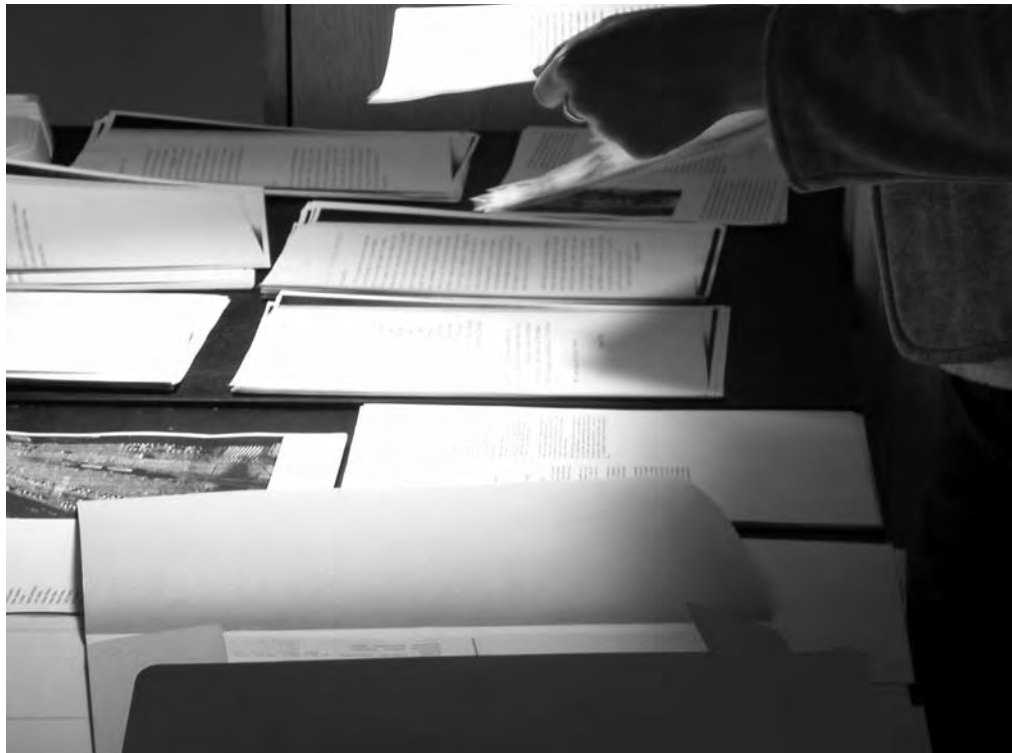
Marko Kostanić

Muzički biennale Zagreb odlučio se 1973. za svojevrсни socijalno-estetički zaokret. U tadašnjem popratnom Bulletinu zaokret je najavljen izlaskom iz konvencionalnih koncertnih prostora u nekonvencionalne, neiskorištene urbane prostore. U potpunosti je izostao teorijski, estetički ili politički elaborat dislociranja izvedbenih događanja. Bez jasne programske i preskriptivne strategije, osim usputno izražene težnje za demokratizacijom i popularizacijom, biennialni zaokret funkcionira kao neutemeljeni decizionizam. Nemogućnost artikulacije umjetničkog projekta simptom je kompleksnosti kulturno-političkih relacija u kojima je Biennale participirao. Ideološki zasićene i nimalo vrijednosno neutralne distinkcije strukturirale su polje predviđeno za intervenciju. Primjerice, distinkcija elitno/popularno imala je različit operabilni status ovisno o polju u kojem se pojavljuje – u usko glazbenom je određena estetičkom evaluacijom, u šire kulturno-političkom određena je ideološkim nadzorom i u geopolitičkom, prvim prodorima zapadne pop-kulture. U tako zacrtanom horizontu Biennale je bio nagnan na zaokret, no manjkali su mu artikulacijski mehanizmi koji bi ga oslobodili statusa simptoma.

Glazbeno-scenski happening *Carrousell II* održan na tom Biennalu iznimno je plodna ulazna točka za historijsku i estetičku rekonstrukciju tadašnjih zbivanja i onoga što se naknadno događalo. Gotovo konsensualno tretiran kao neuspjeh, i od participanata i od promatrača, *Carrousell II* figurira kao točka u kojoj se simptom rastvorio. Specifičnost publike i prostora u kojem se odvijao i disproporcija aktera u samom happeningu, od Komornog ansambla slobodnog plesa do Puhačkog orkestra JNA, aktivirali su mnoštvo kratkih spojeva. *Carrousell II* bio je misperformance u doslovnom smislu i kao takav označen je neuspješnim. Neuspješnim u ulozi koju eksperimenti zauzimaju u želji da inauguriraju obrat u polju u koje interveniraju. Ali, takav misperformance uspijeva proizvesti višak koji otvara nove rakurse za revalorizaciju onoga što se događalo prije i poslije njega. Osim toga, proizvodi sirovi nusprodukt koji postaje privilegirani materijal za nove konceptualizacije i artikulacije.

Rekonstrukcija *Carrousell II* osmišljena je kao forenzička metoda. Gotovo potpuni izostanak dokumentacijskog materijala prisiljavao je na istraživačko prikupljanje podataka iz druge ruke i njihovo forenzičko seciranje i aranžiranje. Instalacija kojom se predstavlja rekonstrukcija forenzički je laboratorij zaustavljen u radu. Prikupljeni, analizirani i obrađeni materijali prezentirani su prema mjestu i ulozi koju zauzimaju u specifičnoj točki suspenzije toka forenzičkog procesa. Njihova eventualna hijerarhizacija po principu distribucije pažnje unutar instalacije efekt je njihova statusa u trenutnoj fazi forenzičke obrade.

Nakon prezentacije forenzički laboratorij nastavlja s radom.



Muzički biennale Zagreb, 1973: *Carrousell I + Carrousell II*

Muzički biennale Zagreb, 1977: *Carrousell*

Muzički biennale Zagreb, 1979: *Urbofest*

Dalibor Davidović

Za razliku od kasnijih produkcija *Vrtuljka* iz 1977., koji je autorski potpisao Vinko Globokar, uz pozadinsko sudjelovanje Nikše Gliga, tada u programskom odboru Muzičkog biennala, te Gligova *Urbofesta* iz 1979, potpisanog između ostalog i njegovim brojnim pseudonimima, *Carrousell II* doima se mrtvorodenčetom. Na to upućuje izostanak tragova: prema dosadašnjem stanju istraživanja, u dostupnim arhivima nije sačuvana nikakva video ni audio snimka samog događaja; o tome što se dogodilo može se doznati tek indirektno, na temelju jednog manje-više negativnog novinskog napisa i priložene fotografije, slušanja naknadno načinjenih studijskih snimaka glazbe što se ondje izvodila, današnjih fotografija prostora u kojem se događaj odvijao i razgovora s protagonistima. Napokon, *Carrousell II* nitko nije autorski potpisao. Rezultat okolnosti i osobnih razloga njegova pokretača, Branimira Sakača - ili pak nečega drugog?

Svi protagonisti s kojima smo razgovarali slažu se u jednome: *Carrousell II* neuspio je događaj koji u njihovim opusima zauzima periferno mjesto, rani rad greške koju su nastojali ispraviti u (plesnim, glazbenim, organizacijsko-produkcijskim) radovima što su slijedili. Ali koje bi to bile greške i što bi bio njihov izvor? Cijepa se već i onaj Događaj prema kojem se ravnaju takve ocjene, pa bi to jednom bilo posvemašnje zatvaranje glazbenog djela, podjednako u konceptualnom i notacijskom smislu, što bi zahtijevalo virtuosnog autora koji sve uspijeva začarati svojim rukama. U drugom bi pak slučaju bila riječ o Događaju u kojem se razlika između umjetnosti i svakodnevice gasi, odbacujući glazbu za volju zvukova samih, pa čak i životnih manifestacija koje ne moraju imati nikakvu auditivnu komponentu. Jesu li ACEZANTEZ-ove kasnije produkcije i *Urbofest* uistinu bili takvi Događaji? I nije li, s druge strane, *Carrousell II* bio uspješan upravo u tome što je bio točka indiferencije u kojoj su se još mogle ocrtati razne konsekvence izlaska iz koncertne dvorane u "život", sadržavajući i mogućnosti koje njegovi protagonisti u svojem razvoju nisu realizirali?

#### Forenzika i fuga za fascikl

Marjana Krajač, Iva Korenčić, Dalibor Davidović i Marko Kostanić.

Autorica: Marjana Krajač

Asistentica i koautorica: Iva Korenčić

Muzikolog i podrška u istraživanju: Dalibor Davidović

Dramaturgija: Marko Kostanić

Fotografija: Iva Korenčić

Video: Rodion

Realizirano u suradnji sa Centrom za dramsku umjetnost iz Zagreba u sklopu projekta East Dance Academy. Uz podršku Gradskog ureda za kulturu Grada Zagreba i Ministarstva kulture Republike Hrvatske.

Hvala: Nikša Gligo, Dubravko Detoni, Milana Broš, Erika Krpan, Zrinka Matić, Ivana Kocelj, Nina Čalopek, Goran Sergej Pristaš, Enes Midžić and Lovro Rumiha, Maja Đurinović / *Kaspomanija* materijali, arhivi HRT, arhivi Hrvatskog društva skladatelja kao i privatnoj arhivi umjetnice.



Krajač, Korenčić, Davidović, Kostanić, Foreznika i fuga za fasciki / Forensics and Fugue for the Folder, 2009., photo: Iva Korenčić

# Forensics and Fugue for the Folder

Marjana Krajač, with Iva Korenčić, Dalibor Davidović and Marko Kostanić

Translated from the Croatian by Marina Miladinov and Ivana Ivković

# INTRO

Marjana Krajač

On Thursday, 17th May 1973 within the 7th International Festival of Contemporary Music - Music Biennale Zagreb, music happening called *Carrousel II* took place. "Reflecting a tendency to create a new conception of the Biennale and introducing certain innovations, particularly in the attempt to spread Biennale performances to the new city districts and new unconventional ambiances, and from desire to create more active and fruitful relationship between contemporary music and the audience"<sup>1</sup> miscellaneous programme *Carrousel II* took place in the Sports Hall "Trešnjevka", popularly called "The Matchbox".

1 Booklet of 7th Music Biennale Zagreb

Starting at 20:30 the programme united:  
SYMPHONY ORCHESTRA OF RADIOTELEVISION, Zagreb  
YUGOSLAV ARMY WIND ORCHESTRA, Zagreb  
DANCE ORCHESTRA OF RADIOTELEVISION, Zagreb  
THE ZAGREB NEW TENDENCIES ENSEMBLE (ACEZANTEZ), Zagreb  
JOSEF ANTON RIEDL'S GROUP, Munich  
CHOIR OF RADIOTELEVISION, Zagreb  
VATROSLAV LISINSKI MUSIC SCHOOL CHILDREN'S CHOIR, Zagreb  
VOCAL ENSEMBLE CORAL, Belgrade  
CHAMBER ENSEMBLE OF FREE DANCE (KASP), Zagreb

In the part of the programme called *Le voix du silence* composed by Dubravko Detoni, and performed by Chamber ensemble of free dance (KASP) and Zagreb new tendencies ensemble (ACEZANTEZ), a certain music and choreographic improvisation took place which was in later years performed again in different versions. "An attempt to connect sound, movement light and elements of theater into a fusion of a certain state, rather than event, continuously changing tone. *De Musica -Music or the treatise of the superfluous* and *Le voix du silence* were performed simultaneously, complementing each other in different elements."<sup>2</sup>

2 Leaflet of the 9<sup>th</sup> Music Biennale Zagreb

This original first version of this collaboration was perceived as peripheral piece of their opus, there are no visual documents or traces of these original line-up. The concept can be roughly described as a structured isochronous improvisation of both dancers and musicians who instantaneously influence each other's material. Composer Dubravko Detoni and choreographer Milana Broš wanted to "search the limits of silence and sound. When sound reaches its acoustic peak, dancers cannot accompany it with their movement magnitude so all that remains are just efforts. So to say, when there is no sound, dancers' possibilities to figure out the silence are increasing."<sup>3</sup>

3 "Improvisation, the highest level of stage organisation: conversation with choreographer Milana Broš" from publication *Korpozicije*

By its unconventionality, huge audience number and sound chaos *Carrousel II* has provoked diverse comments; free improvisation agreed upon the given structure represented an open form whose possible risk of procreating started up various reflection of its "accomplishment" and "failure".

Starting from empty spaces, unfinished structures and open issues, in *Forensics and Fugue for the Folder* we reconstruct the consistency and perception holes while offering new amalgamation of given information. Having doubts about fragments, data or information concerning this stage music performance, we parallel construct a new temporary archive state.

Researching the life work of Milana Broš, beginning from the year 1959, noting 1964 - the year of the first performance of the piece *Five Movements* by the Chamber ensemble of free dance (KASP) - and working through the seventies when KASP's collaboration with musicologist Nikša Gligo intensifies, we stop at the periphery, the undocumented and unprocessed work. Using the hierarchization of choreographic work by importance, by its perceived success and often amount of documented traces left behind, as the object of affirmative destabilization, we shift focus from the contents of individual choreographies and open a wider angle of view towards the context that brought about the works, saw them performed and reflected upon. Movement - dance as a medium, taken under consideration within larger political-presentational models, then as now experiences its primary artistic evaluation only in fragments. Insisting on fragments as carriers we allow a multitude of documentational *dead ends* to become temporary simulators of one artistic and political whole.



## Sort of a turn

Marko Kostanić

In 1973, the Zagreb Music Biennial opted for a sort of social and aesthetical turn. In the accompanying bulletin, that turn was announced by the fact that it stepped out of the conventional concert venues, into unconventional and hitherto unused urban spaces. There was absolutely no theoretical, aesthetical, or political elaboration behind that dislocation of performances. Without a clear programmatic and prescriptive strategy, except for the fleetingly expressed intent of democratization and popularization, the Biennial's turn appeared as unfounded decisionism. The impossibility of articulating the art project was a symptom of the complexity of cultural and political relations in which the Biennial was participating. Ideologically dense, and by no means neutral distinctions were structuring the field that was open for intervention. Thus, the distinction between the elite and the popular had a different operational status depending on the field in which it was occurring – whereas in the strictly musical domain it was determined by aesthetic evaluation, in a broader domain of culture and politics it was the ideological control, while in that of geopolitics – the first breakthrough of western popular culture. Within that outlined horizon, the Biennial was forced to make a turn, even though it was lacking the mechanisms of articulation that would liberate it from the status of a symptom.

The musical stage happening called *Carrousel II* is an exceptionally fertile entry point for a historical and aesthetic reconstruction of those events, and of all what happened afterwards. Almost consensually treated as a mishapening, both by the participants and by the observers, *Carrousel II* functioned as a point in which the symptom was disclosed. The specific audience and the space in which the event was taking place, as well as the involvement of such disproportionate participants as the Chamber Ensemble of Free Dance and the Brass Orchestra of the Yugoslav Army, triggered a series of short circuits. *Carrousel II* was literally a misperformance and as such it was proclaimed a failure. It may have been a failure in the role that experiments tend to adopt in their wish of inaugurating an innovation in the field in which they are intervening. However, as a misperformance, it managed to create a surplus that opened up new angles in re-evaluating all that went on before and after the event. And it created a raw by-product that became a preferred material in further conceptualizations and articulations.

The reconstruction of *Carrousel II* is envisioned as a forensic procedure. The almost complete absence of documentation forced us to conduct an investigation and collect second-hand information, which we then dissected and arranged. The installation representing the reconstruction is a forensic laboratory that has been halted in its work. The collected, analyzed, and processed materials are presented according to the place they occupy and the role they play in the specific point in which the flow of the forensic process was suspended. Their occasional hierarchization in terms of dividing the spectators' attention within the installation is a consequence of their status in the current phase of their forensic processing. After the presentation, the forensic laboratory will resume its activity.



Zagreb Music Biennial, 1973: *Carrousel I + Carrousel II*

Zagreb Music Biennial, 1977: *Carrousel*

Zagreb Music Biennial, 1979: *Urbofest*

Dalibor Davidović

Compared with the two later productions – the *Carrousel* of 1977, signed by Vinko Globokar and co-authored by Nikša Gligo, who was on the Programme Board of the Music Biennial at the time, and Gligo's *Urbofest* from 1979, which also featured his numerous pseudonyms – *Carrousel II* may seem like a still-born baby. This impression is due to the absence of all traces: according to the present research, there is no video or audio recording of the event in the accessible archives. What happened there can only be reconstructed indirectly – with the help of a single, more or less negative newspaper clipping and an attached photograph, by listening to the studio recordings of pieces that were performed there, by studying the present-day photographs of the venue that hosted the event, or by talking to its protagonists. After all, *Carrousel II* was not signed by any particular author. Was it a result of circumstances and some personal reasons of its initiator – Branimir Sakač – or something quite different?

All the interviewed persons agree in one thing: *Carrousel II* was a mishapening that occupies a peripheral place in their opuses, an early mistake that they tried to correct in their subsequent results, be it dance, music, or organization and production. But what exactly were those mistakes and what was their cause? Even the evaluated Event itself remains rather ambiguous. According to one interpretation, it meant an overall musical closure in both conceptual and notational terms, which required a masterful author, capable of creating magic in everything he touched. According to another, it was an Event that abolished all difference between art and everyday life, rejecting music for the sake of sounds as such, or even manifestations of life that needn't have an audio component. Were ACEZANTEZ's later productions and *Urbofest* really such Events? And wasn't *Carrousel II* successful precisely as a point of indifference, in which various consequences of stepping out of the concert hall and into "life" were still discernible, including those possibilities that its protagonists could not realize in their evolution?

#### Forensics and Fugue for the Folder

Marjana Krajač, Iva Korenčić, Dalibor Davidović and Marko Kostanić.

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Musicology and research support: Dalibor Davidović

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Photographies: Iva Korenčić

Video: Rodion

Realized by the Center for Drama Art - Zagreb within the project East Dance Academy.

Realized with the support of City Office for Culture Zagreb and Ministry of Culture of Republic Croatia

We thank: Nikša Gligo, Dubravko Detoni, Milana Broš, Erika Krpan, Zrinka Matić, Ivana Kocelj, Nina Čalopek, Goran Sergej Pristaš, Enes Midžić and Lovro Rumiha, Maja Đurinović / *Kaspomanija* materials, archives of Croatian Radiotelevision HRT, archives of Croatian Composers Society as well as the private archives of the artists.

# Filmske mutacije: festival nevidljivog filma

Tanja Vrvilo



Jonathan Rosenbaum: "Projekt je doslovno počeo našim snimljenim razgovorom, u predgrađu Melbourne 1996... Zainteresiralo me je što sam upoznao četvero iznimno upućenih i vrlo aktivnih filmofila, profesionalaca, iz različitih dijelova svijeta, rođenih oko 1960, koji imaju sličan filmski ukus, ukus koji nije moj. Posebno mi je bila zanimljivo što se niste poznavali, osim Kenta Jonesa u New Yorku i Alexa Horwatha u Beču, zato što ste svi, uključujući Nicole Brenez u Parizu, bili skloni istom nizu filmaša... Želio sam to istražiti u našem razgovoru, a to je, iz praktičnih razloga, preraslo naposljetku u seriju pisama, koje sam ponudio urednicima francuskog časopisa *Trafic* da ih objave. Činjenica da je *Trafic* – što ga je osnovao pokojni Serge Daney, koji me na samome početku pozvao da pišem – i sâm naglašeno međunarodni časopis, utemeljen na filmofiliji te sklon osobnom izrazu poput dnevnika i pisama, učinio ga je očitim izborom... Važno je naglasiti da je većina materijala u ovoj knjizi zamišljena kao rad u nastajanju. Može i treba proširiti iznad parametara jednoga projekta ili publikacije."<sup>2</sup>

Nicole Brenez: "Ove mi je godine zabrinuti student postavio teško pitanje: 'Što radite kada analizirate filmove?' Nezgodno, zato što bi uobičajeno pitanje bilo: 'Kako analizirati film?' ili 'Kako bih to ja trebao raditi?'. Čini mi se da radim barem dvije stvari: prije svega, imam povjerenje u film (što je jednostavno); a zatim, pokušavam priznati što ne razumijem (što je vrlo teško). Tako, najvažniji filmovi za mene ostaju oni koje nisam razumjela kada sam ih prvi put vidjela, filmovi koji su od mene zahtjevali veliki napor prije nego što sam ih mogla zavoljeti: strombolijski filmovi, zato što je prvi od njih bio *Stromboli* (*Stromboli, terra di dio*, 1949), isprva negledljiv, zbog mojeg antikleričkog podrijetla i toga što tada, uspoređujući ga s filmom *Zemlja drhti* (*La Terra trema*, 1948), nisam mogla razumjeti kako božanska milost može riješiti probleme ribara... Ti se filmovi opiru, mora ih se prebroditi, kao što je Ingrid Bergman svladala svoj vulkan, a mijenjaju vas zauvijek: *Stromboli*, *Nemoguća misija* (*Mission: Impossible*, 1996), *Nica à propos Jeana Vigoa* (*Nica à propos de Jean Vigo*, 1983) de Oliveire. Postoje privlačni filmovi koji vam dopuštaju da neočekivano otkrijete cijeli svijet: *Groznica subotnje večeri* (*Saturday Night Fever*, 1977) u američkom komercijalnom filmu, *Schwechater* (1958) u eksperimentalnom, *Tvrđokorni* (*Hard-boiled/Lashou shentan*, 1992) u hongkonškom. Postoje filmovi koji vas prate cijeli život: *Atalanta* (*L'Atalante*, 1934), *Franjo Asiški, božji lakrdijaš* (*Francesco, giullare di Dio*, 1950), *Kraj samoga sinjega mora* (*U samoga sinjega morja*, 1936); film s kojim instinktivno uspoređujete sve ostale: *Adebar* (1975); film koji vam prolazi kroz glavu poput popularne pjesme, a poznate vam se slike vraćaju dok pjevušite refren: *Kralj New Yorka* (*King of New York*, 1990); oni koje ne možete ponovno gledati zato što ste ih toliko voljeli: *Prezir* (*Le Mépris*, 1963); oni koje razumijete u fragmentima, postepeno, tijekom života: *Lica* (*Faces*, 1968); oni za koje se nadate da ćete ih jednog dana razumjeti: *Borac s pijetlovima* (*Cockfighter*, 1974); oni koji moraju pričekati da postanete jači: *Stupnjevanje epileptičkih napada* (*Epileptic Seizure Comparasion*, 1976); oni koji vam iznenada pružaju sve što ste trebali: *Studio animiranih filmova* (*Animated Picture Studio*, 1904), *Ubojstvo kineskoga kladioničara* (*The Killing of a Chinese Bookie*, 1978)... I napokon, Adrian je posve i apsolutno u pravu, postoje filmovi Jeana Roucha u kojima možemo naći sve ostale."

Raymond Bellour: "Moramo se vratiti Nicolinom komentaru koji je Jonathan citirao u *Comparasions à Cannes*, kada je prvi put formulirao ideju vaše kabale, otkrivši u njemu 'nedavnu formulaciju, za koju je mislim da je ukus ove grupe':

Ako Fassbinderov film *Čuvaj se svete kurve* (*Warnung vor einer heiligen Nutte*, 1970), unatoč nekim zajedničkim shemama i motivima, ne povezuje filmove *Prezir* (*Contempt*, 1963) i *Stanje stvari* (*Der Stand der Dinge*, 1982), to je zato što to, temeljno, nije refleksivan film. U tom je smislu bliži Garrelovom *Ona je provodila tolike sate na sunčevu svjetlu* (*Elle a passé tant d'heures sous les sunlights*, 1985), njegova tema nije film nego tijelo, njegov materijal nije slika nego glumac, negov problem nije reprezentacija nego moć.<sup>3</sup>

To mi pomaže razumjeti određenu isključenost, ili barem podređenost, u vašim pismima (Alexu unatoč) cijelog filmskog područja, koje zaista ne znam kako bih nazvao. Nazovimo ga, nespretno, film govora, diskursa, kritičke namjere, prekida, misli, aparata, mozga, kao što Deleuze kaže (moram ga citirati, kao što vidite)...

A Godard u vašim pismima zauzima položaj prisutno/odsutnog Boga (unatoč Nicole). Ukratko, to je pomalo kao da ste prerezali napola poglavlje naslovljeno "Film, tijelo i mozak, misao" u knjizi "Slika-vrijeme". Ako se pažljivije potraži temeljna sastavnica, kao što Kent čini u interesu jasnoće i ako nas usmjerava Nicolina izjava, dodirujete se na nekoj vrsti idealne točke, naime, filmu tijela. To bi trebao biti jamac filma, sa Cassavetesom kao njegovim junakom, a kineskim kladioničarom kao njegovim uzornim likom... Za razliku od stvarnog života, život gledatelja, pa čak i kritičara ne prisiljava na biranje... Ali, kada bih to zaista morao, stavio bih de Oliveiru ispred Cassavetesa; civilizaciju i njezine bolesti ispred tijela i njegovih bolesti. Zato što tijelo ostaje u srcu civilizacije – ne može to izbjeći – ali obrnuto nije moguće... Trebamo tekst kao i sliku, glas kao i tijelo. Zajedno čine figuru. Možda će slika Roucha, koju je Adrian toliko živo predočio, a Nicole ponovno prizvala, poslužiti kao nadopuna u vašim pismima, iznova uspostaviti tijelo poučeno diskursom."<sup>4</sup>

1 Deleuze, Gilles u *The Philosophy of Film as the Creation of Concepts*, in *The Philosophy of Film: Introductory Text and Readings*. ur. Thomas E. Wartenberg i Angela Curran. Blackwell Publishing, London & Malden, MA: 2005, str. 33.

2 Razgovor Jonathan Rosenbauma i Adriana Martina u uvodu knjige *Movie Mutations: The Changing Face of World Cinephilia*, 2003, British Film Institute, ur. Jonathan Rosenbaum i Adrian Martin, str. vi

3 "L'acteur en citoyen affectif", u Brenez, Nicole, *De la figure en général et du corps en particulier. L'invention figurative au cinéma* (Bruxelles: De Boeck, 1998) str. 243-52, navod u *Movie Mutations*: 2003, str. 30.

4 Iz *Movie Mutations: Letters from (and to) Some Children of 1960* u *Movie Mutations*: 2003, str. 1-34.

Ovi fragmenti epistolarno-esejističke korespondencije naslovljene "Pisma neke djece 1960-ih nekoj djeci 1960-ih" i knjige "Filmske mutacije: Promjenjivo lice svjetske filmofilije", dio su projekta koji je pokrenuo filmski esejist Jonathan Rosenbaum sa četvero filmskih kustosa, predavača, kritičara Nicole Brenez, Alexanderom Horwathom, Adrianom Martinom, Kentom Jonesom, te s Raymondom Bellourom, filmskim teoretičarom, jednim od osnivača časopisa *Trafic*, gdje su pisma prvi put objavljena 1997. godine.

Izjavom Susan Sontag o smrti filmofilije (u smislu francuskog Novog vala) kao smrti filma (u tekstu povodom stogodišnjice filma) Jonathan Rosenbaum je izazvao prošireno istraživanje fenomena "globalnog" simultaniteta u mišljenju "udaljenih" filmofila, filmaša i filmova, kao oblika transkulturalnog nomadizma o mnogim mutacijama koje zahvaćaju filmsku kulturu i njihovim odnosima na karti svjetskog filma.

- 5 Na poziv *Visualnog kolegija* (koji uređuju Petar Milat, Tanja Vrvilo), filmsko-teorijskog programa Multimedijalnog instituta mi2, iz Zagreba.

Pisma sam prevela za radijsku emisiju ("Dnevnici i pisma", pjesnika Danijela Dragojevića, na Trećem programu HRT-a) i razmišljala o našoj percepciji filmskih mutacija (nakon "smrti" naše Kinoteke ranih 1990-ih), no ideja o tekstualnom obratu ili remedijaciji tekstova u filmski događaj dogodila se uživo, tijekom razgovora s Alexanderom Horwathom između njegovih dvaju iznimno nadahnutih predavanja i filmskih programa o austrijskoj filmskoj avangardi i 'manufrakturama' Petera Tscherkasskyja, u srpnju 2006. godine u Zagrebu.<sup>5</sup> Iznenada se pojavila mogućnost pokretanja, u montaži filmova i mišljenja, različitih politika filmova, kustostva i žudnje; stvaralačko istraživanje o "radu" samih filmova, njihovih mutacija i odnosa s drugim filmovima te 'inteligencije' koju ti odnosi i stroj konstruiraju. Autori pisama uredili su program "Prvih filmskih mutacija za kino" i sudjelovali u filmskom performansu o nekim nevidljivostima koje mijenjaju vizualnu kulturu. Prve Filmske mutacije odvijale su se u Zagrebu od 9. do 14. srpnja 2007. Program se temelji na odnosima, "godardovskom plusu", između okvira filmske produkcije, (ne)zavisnosti, materijalnosti, granica, rodova, žanrova, tipova i formi, na ideji cjelovitog filma, njegovih blokova kretanja/trajanja u zajedničkom sjećanju.

Jonathan Rosenbaum je 'usporedio' filmove Jima Jarmuscha *Mrtav čovjek* (*Dead Man*, 1995) i Abbasa Kiarostamija *Vjetar će nas odnijeti* (*Bad ma ra khahad bord / The Wind Will Carry Us*, 1999); Raymond Bellour je govorio o filmovima Nagise Oshime *Dnevnik Yunbogi* (*Yunbogi no nikki / Yunbogi's Diary*, 1965) i Chrisa Markera (*Level Five*, 1997), Yervanta Gianikiana & Angele Ricci Lucchi *Balkanski inventarij* (*Inventario Balcanico*, 2000), Philippa Grandrieuxa *Sumorno* (*Sombre*, 1998) i Erica Khooa (*No Day Off*, 2006);

Adrian Martin je predstavio rad izuzetnih filmaša Raúla Ruiza *Dani na selu* (*Dias de campo*, 2004) i Philippea Garrela *Obični ljubavnici* (*Les amants réguliers*, 2005);

Alexander Horwath je ponudio vlastiti koncept filmskih mutacija s dva programa, u provom je povezao filmove Gustava Deutscha (*Welt Spiegel Kino 1*, 2005), Georgea A. Romera *Zemlja mrtvih* (*Land of the Dead*, 2005) i Brucea Connera *Film* (*A Movie*, 1958), a u drugome filmove Kurta Krena *Brus vam želi svoj Božić* (*00/65 Brus wünscht Euch seine Weihnacht*, 1965) i Apichatponga Weerasethakula *Tajanstveni predmet u podne* (*Dogfar nai mae marn / Mysterious Object at Noon*, 2000);

Nicole Brenez je svoj intenzivan kustoski program o nevidljivim "figurama" avangardnog filma naslovila "Tretman lumpenproletarijata u avangardnom filmu", a obuhvatio je filmove (ili inserte) S. M. Eizensteina *Štrajk* (*Statchka*, 1925), Alberta Cavalcantija *Samo sati* (*Rien que les heures*, 1926), Petera Weissa *Lica u sjeni* (*Ansikten i skugga*, 1956), Raymunda Gleyzera *Zemlja gori* (*La Tierra quema*, 1964), Holgera Meinsa (*Oskar Langenfeld. 12 mal*, 1966), Djouhre Abouda, Alaina Bonnamyja (*Ali au pays des merveilles*, 1975), Kena Jacobsa *Neredi za Rodneya* (*Looting for Rodney*, 1994-1995), Mounira Fatmija (*Embargo*, 1997), Chrisa Cunninghama, Afrike Bambaataae, Leftfielda (*Afrika Shox*, 1998), Michaela Moorea, Rage Against The Machine (*Sleep Now in the Fire*, 1999), Jérômea Schlomoff, François Bon (*La Douceur dans l'abîme*, 1999), Khavna (*Rugby Boyz*, 2005), Lionela Soukaza (WWW.WEBCAM, 2005) i Loš film (*Nappun yeonghwa / Timeless, Bottomless, Bad Movie*, 1997) Jang Sun-Wooa.

Izazov nevidljivoj materijalnosti filma uputili su Ken i Flo Jacobs izvedbom *Nervous Magic Lantern Performancea*, pomoću izuma Kena Jacobsa, njegove konstrukcije "čarobne svjetiljke" za projekciju bez filma i projektora. Program smo zaključili smo njegovom šestosatnom ekstravagancom *Star Spangled to Death* (2003).

"Eros+Politika", naslov je drugih Filmskim mutacija čiji su program uredili Go Hirasawa, Nicole Brenez i Alexander Horwath. Program se odvijao od 30. studenog do 5. prosinca u Zagrebu, a 24. prosinca 2008. u Rijeci.

"Što je danas dominantna ideologija? Ili, ako hoćete, što je, u našim zemljama, prirodno vjerovanje? Postoji slobodno tržište, tehnologija, novac, posao, blog, ponovni izbori, slobodna seksualnost, i tako dalje. Ali, mislim da se sve to može sažeti u jednu izjavu: Postoje samo tijela i jezici."<sup>6</sup>

“Film=Kretanje”, kustoski program Goa Hirasawe, čisti je Eros+Politika. Naslov filma Yoshishigea Yoshide paradigmatički je za revolucionarni japanski film 1960-tih i za filmski opus glavnog gosta, inženjerskog Kojija Wakamatsua. Široki program obuhvatio je Wakamatsuove i Masao Adachijeve ekstatičke spojeve ekspozicijskog *pinku eiga* i političkog pamfleta, filmskog anarhizma i tjelesne teatralizacije, prepustivši se ideji *Gewalt* (nasilja i utopije) u studentskoj pobuni i *underground* filmovima Motoharua Jonouchija. Njegov *Shinjuku Station* progoni kao najzbuđljiviji politički performans ili japanski *Beat* film, otkrivajući protupogled na desetljeće političkih razočaranja i japanskog Novog vala. Program su zaokružile dvije ključne anakronije: Yoshidina verzija “sedam smrti anarhiste” i *Carstvo čula / Ljubavna korida* Nagise Oshime (i producenta Wakamatsua), kao ultimativne političke i intelektualne samokastracije.

“U tijeku antologijske scene filma ‘The Fall’, prosvjednici napeto iščekuju, iza zapriječenih vrata, neizbježni policijski napad, dok na Sveučilištu Columbia viori crvena zastava. Iznenada, ti studenti, osuđeni na neuspjeh i nasilje, počinju plesati: njihova svečana demonstracija oslobođa, u tom trenutku, snagu kolektivne energije suočene s represijom.”<sup>7</sup>

“1968, u ‘San Franciscu’, remek-djelu psihodelične sinestezije, film ‘eksplozija’, tražeći oslobođenje ne samo svakog čula nego i same reprezentacije – koja više nije indeksno povezana sa snimljenim, nego izravno, organski, s energijom povijesti. Kako se to moglo dogoditi? Kako mogu Sternovi filmovi, slijedeći Petera Whiteheada, kristalizirati ove dragocjene trenutke Zapadne povijesti, vrhunac protukulture i radosne odjeke romantične revolucije koja se još tada mogla zamisliti, s takvom pravednošću, značajem i ‘dahom’?”<sup>8</sup>

“Revolucija je seksi”, proglašava program Nicole Brenez o “potpunoj/svetoj zajednici” i revolucionarnoj žudnji u *Beat* filmu, kristalografiji tijela u dvostrukim zrcalima filmskih slika Petera Whiteheada i Anthonyja Sterna. Kao u knjigama o srednjovjekovnim majstorima stakla, slike su vidljive sve dok su njihove krhotine neuznemirene.

“Filmska reprodukcija lovi zapanjujuće opisnu geometriju gesta: geste uhvaćene iz svakog ugla i projicirane na bilo koje dijelove prostora (ili više njih odjednom), smještene na neprekidno varirajućim i neobičnim osima. Možete učiniti da se pojavljuju kako god hoćete – izdužene ili umanjene, umnožene ili podijeljene, izobličene, izražajne. Svako od ovih kutnih tumačenja geste ima svoje duboko značenje koje joj je svojstveno, zato što je oko koje je otkriva nehumano oko, bez sjećanja, bez mišljenja. Medij sada može ovaj duboki smisao koristiti u filmskoj geometriji.”<sup>9</sup>

“Da tijela govore, odavno je poznato. Tijelo je sposobno za geste koje potiču razumijevanje suprotno onome što ukazuju... Tijelo je jezik zato što je u biti ‘fleksija’... Gombrowicz je naslovio ‘Pornografija’ perversni roman koji ne sadrži opscene priče, nego pokazuje mlada zaustavljena tijela koja oklijevaju i padaju u zamrznutom pokretu.”<sup>10</sup>

“Multiflex” je naslov kustoskog programa Alexandera Horwatha, u sklopu projekta *East-Dance-Academy: What to affirm? What to perform?* koji afirmira situacije i načine pojavljivanja koreografskog mišljenja u neinstitucionalnom okružju.

Program čine četiri razine filmskog kretanja, podnaslovljene dijelovima rečenice: “*Our bodies may be strained / But in this world / We must move fast / To see sign of life*”.

Pod tim smo naslovima vidjeli sjećanja fleksija filmskog tijela: distopijski *found-fiction* (“možda *science-fiction*”) o ljudskim odnosima (živih i mrtvih), tjelesni *Immemory* (“oko svih vremena”).

Film je umjetnost neprestano premještajuće figuracije, Deleuzeovim riječima. Iako više ne vrištimo kada s ekrana filmski vlakovi jure na nas i ne šokira nas što okvir kadra obezglavljuje i reže dijelova tijela, no ipak, svi koji rade sa sukobom filmskog i “nemedijaliziranog” izvođenja podsjećaju da film sastavlja tijela, a ne samo kopira.<sup>11</sup> Film pretvara tijela u predmete, ispred kamere su samo predmeti, iako mislimo da mi plešemo bolje, samo smo “mrtvi i odsutni koji ustaju i prolaze između svjetlosnog izvora i bijele plahte”, kao što je Boleslaw Matuszewski napisao 1898. Tražeći dijagrame kretanja u trajanju tražimo jedan predmet ispred kamere oblikovan jednim načinom snimanja, filmsku zalihost napetu između statičnog i dinamičnog, vidljivog i nevidljivog, kontinuiranog i diskontinuiranog prostora-vremena, i pitamo se kako i kada se čini da filmska tijela i slike plešu.

U filmu riječ koreografija ili koreofilm nisu bili popularni, činili su se “ne-čistim”. Izraz mizanscena ima slično ne-filmsko podrijetlo, ali ga je posvojila “francuska škola” kasnih 1950-ih i često je podrazumijevao i koreografiju. Rivette je pisao: “Ako je glazba univerzalni izraz, onda je to i mizanscena: taj jezik, a ne japanski treba naučiti kako bi se razumio ‘Mizoguchi’... Umjetnost modulacije.”<sup>12</sup> Izraz se najčešće koristio u situacijama “montaže u kadru” (u kadrovima duljeg trajanja i totalima), gdje su veći blokovi trajanja/prostora poticali razmišljanje o kretanju tijela i kamere. Taj trag također ukazuje da je razmišljanje o “čistoj” filmskoj koreografiji izgubljeno u zaljepcima

7 Iz teksta Nicole Brenez *Peter Whitehead The Exigency of Joy* prev. Adrian Martin, *Rouge* #10 2006. <http://www.rouge.com.au/10/whitehead.html>

8 Iz teksta Nicole Brenez *For Anthony Stern For Live* prev. Adrian Martin, *Rouge* #13: 2009 <http://www.rouge.com.au/13/stern.html>; također, Anthony Stern’s website: [www.anthonysternglass.com](http://www.anthonysternglass.com)

9 Jean Epstein, navod u *Books: Paul Smith: Jean-Louis Schefer, iz Schefer’s L’Homme ordinaire du cinéma* (1980), *Ça Cinéma* #21 (1980), str. 190. [http://books.eserver.org/nonfiction/smith-schefer/8\\_cinema.pdf](http://books.eserver.org/nonfiction/smith-schefer/8_cinema.pdf)

10 “Phantasm and Modern Literature” u *Gilles Deleuze The Logic of Sense*, ur. Constantin V. Boundas, prev. Mark Lester i Charles Stivale, Columbia University Press, New York: 1990, str. 280-301.

11 Yhcam, *Cinematography*: 1912, “Tijekom posljednjih dana, vidio sam film u kojem su i glumac i konj, jedan do drugoga, obojica djelomično odrezani u koljenima; a kada se čovjek popeo na konja, iznenada je ostao bez glave. Trenutačno priječi od bivanja bez nogu do bivanja bez glave stvarno gura stvari malo predaleko.” str. 72; navod u Frampton, Daniel *Filmosophy*: 2006, Wallflower Press, London & New York, str. 116.

12 Rivette, Jacques: “Mizoguchi Viewed from Here” prev. Liz Heron u *Cahiers du Cinéma: The 1950s: Neo-Realism, Hollywood, New Wave*, ur. Jim Hillier, Harvard University Press, Cambridge, Massachusetts: 1985, str. 264-265.

filmske teorije. Tema je široka koliko i film. Može se tražiti unutar montaže, snimanja, glume ili jednostavno – režije.

- 13 "Ne mjuzikl" nego "nego ideja mjuzikla", citat Jean-Luca Godarda, u Milne, Tom ed. *Godard on Godard* (London: Secker and Warburg, 1972), str. 182, navod u Martin, Adrian "Musical Mutations: Before, Beyond and Against Hollywood": 2000-2002 u *Movie Mutations*: 2003, str. 94-108.

Multiflex "nije plesni film nego ideja plesnog filma"<sup>13</sup>, iza fleksija plesnog filma (virtuoznosti mjuzikla, revija, glazbenog videa, dokumentaraca o plesnim izvedbama, filmova plesnih umjetnika, plesnog videa).

Otkriva instruktivne moduse koreografije u filmovima bez plesača i koreografa (unatoč Mayi Deren), ponekad i bez tijela (ili bez ljudskih tijela).

U posebnom programu, vidjeli smo performativne filmske manifeste političke filmašice Carole Roussopoulos (*Jean Genet parle d'Angela Davis*, 1970; *FHAR* 1971, *SCUM Manifesto*, 1976). I briljantan politički *found-footage* Haruna Farockija, koji proučava ranije snimljeni filmski materijal iz Westerborka, nizozemskog tranzitnog logora za Židove. Pod naslovom *Aufschub / Respite*, u lažnoj normalnosti prije smrti, vidimo tijela u ekstremnim uvjetima čekanja, u ograničenoj odgodi. Ta tijela pokazuju drukčiji pogled na svakodnevno tijelo u slici-vremenu. "Umor i čekanje, pa čak i očaj, držanja su tijela."<sup>14</sup> Ali, te se slike mogu čitati i drukčije, govori međunaslov Haruna Farockija.

*Case study*: "Multiflex", kustoski program Alexandra Horwatha (također, naslovi programa i uvodne bilješke). Program je dio projekta *East Dance Academy: What to affirm? What to perform?*

- 14 Poglavlje #8 "Cinema, body and brain, thought" u Deleuze, Gilles *Cinema 2 The Time-Image*, prev. Hugh Tomlinson i Robert Galeta: 1989, University of Minnesota Press, Minneapolis, str. 189.

## Program 1: Our Bodies May Be Strained

"Ovaj je program priča o kretanju i vremenu. Poput kompilacijskog filma – ali kojeg žanra, film pjesme i plesa, možda mjuzikl? To je priča kako nas je film, tijekom desetljeća, pokretao na pet određenih načina. Pokazujući nam kako se krećemo. Pokazujući nam kako vidimo sebe kao pokretna bića. Pokazujući nam kako se film kreće na svoje načine. Pokazujući nam kako se film pokreće, negova povijest, oko svih vremena. Pokazujući nam da je to isto kao što mi pokrećemo, našu povijest, oko svih vremena. Slutim da kada odemo ne postajemo pijesak, nego pokretne slike."<sup>15</sup>

- 15 Uvodne bilješke i naslovi: Alexander Horwath.

*Meissner Porzellan! Lebende Skulpturen der Diodattis im Berliner Wintergarte* 1910?, Gaumont Co.  
*Les Chiens savants* 1907, Pathé Frères  
*Sculpteur moderne* 1908, Segundo de Chomón  
*A Film Johnnie* 1914, Charles Chaplin  
*Ballet Mécanique* 1924, Fernand Léger  
*Rose Hobart* 1937, Joseph Cornell  
*Germany Calling (Lambeth Walk)* 1941, Charles Ridley  
*Adebar* 1957, Peter Kubelka  
*Meeting Point* 1978, Sanja Iveković  
*Roter Morgen* 1990, Dietmar Brehm  
*Mosaik Mécanique* 2008, Norbert Pfaffenbichler

## Program 2: But In This World

"Ovaj je program hrana za mišljenje. Priča je Brza i Spora – ne hrana, nego film. Poput dvostrukog programa – ali kojeg žanra, *space opera*? Možda neka vrsta znanstvene fantastike u sadašnjosti? A zapravo, to je priča kako se ponekad filmovi povežu u kustoskom umu, a da nisu povezani ničim drugim."

*Vom Innen; von aussen* 2006, Albert Sackl  
*La Libertad* 2001, Lisandro Alonso

## Program 3: We Must Move Fast

"Ovaj je program serija vremenskih izvještaja, koje izražavaju tijela u kretanju (ili mirnoći). Klime koja podnose izvještaj nisu 'od prirode' nego 'od politike' (ili bez nje). Saga u osam poglavlja, serijal očito pripada akcijskom žanru, uključujući njezinu slavnu istočnu inverziju (*Kammerspiel* zaustavljene akcije, film ceste koji stoji na mjestu)."

*Les Maîtres fous* 1955, Jean Rouch  
*Bodybuilding* 1966, Ernst Schmidt jr.  
*Saute ma ville* 1968, Chantal Akerman  
*Farbtest Rote Fahne* 1968, Gerd Conradt  
*Idę... (I'm going...)* 1973, Józef Robakowski

*Untitled 1 (Hairwashing, bald head from behind, close-up yawning man, and woman gnawing her fingernails)* 1975, Hamlet Hovsepijan  
*Personal Cuts* 1982, Sanja Iveković  
*Anthem* 2006, Apichatpong Weerasethakul

## Program 4: To See The Signs Of Life

“Ne žanr, nego proslava. Ovaj je program insceniran povodom posebnog kongresnog susreta. Jednom godišnje u Republici žena, kongres se sastaje kako bi odao počast plesačicama, fotografkinjama, pjesnikinjama, video umjetnicama, filmašicama i kustosicama, čiji radovi potiču razmjenju između znakova i značenja te u tom procesu, pridonose novom shvaćanju ljepote.”

*Mesher of the Afternoon* 1943, Maya Deren & Alexander Hammid  
*In the Street* 1944/1952, Helen Levitt  
*Khaneh siah ast / The House is Black* 1963, Forugh Farrokhzad  
*Instructions nb 1 / Instrukcije br 1* 1976, Sanja Iveković  
*Semiotic Ghosts* 1991, Lisl Ponger  
*Lossless #2* 2008, Rebecca Baron & Douglas Goodwin

“Filmski modusi koreografije”, dio projekta *East Dance Academy: What to affirm? What to perform?* istraživanje je koreografskog mišljenja “s naglaskom” u radovima domaćih i istočno-europskih autora eksperimentalnog filma, kroz nekoliko načina proučavanja i predstavljanja: predavanja i filmskog programa Tanje Vrvile i radionice što su je vodili Damir Bartol Indoš i Tanja Vrvilo.

S programom *Zaustavljeni svijet*<sup>16</sup> o eksperimentalnom filmu Vlade Kristla i Ivana Martinca uveli smo koncept dvaju temeljnih, suprotnih polova tjelesnosti u eksperimentalnom filmu: koreografije svakodnevnog tijela i koreografije svečanog tijela te prijelaz s uobičajenih držanja i poza na teatralizaciju tijela, na *gestus*.<sup>17</sup>

Stavovi i poze tijela koji se ne oslanjaju na fikcijski razmještaj nego na prisutnost, unutar modernističkog (političkog i estetičkog) izvođačkog programa, povezani su s mutacijom filmske slike-kretanje u sliku-vrijeme nakon Drugog svjetskog rata. Tendencija se otkriva u različitim oblicima eksperimentalnog filma (posebno zanimljivo u recikliranom/*found footage* filmu) koji dijele strategije fragmentacije, diskontinuiteta, konverzije pokreta, nenarativne poetike, dedramatizacije, nematerijalnosti i refleksije o mediju, s radovima suvremenog plesa i performansa.

Pratili smo simptome figuracije pokretnih slika i gesta u povijesti plesnog filma u najširem smislu: koreografije za kameru u koreofilmu i u filmu bez plesa (i bez tijela), oblikovanih protokolima snimanja, kompozicije, mizanscene, dekupaža, montaže. Predložili smo dijagrame kretanja u filmovima Ivana Martinca kao materijal za *anti-reenactment* njegova izgubljena filma *Innocenti*, snimljenog u Kinoklubu Beograd 1961, po njegovim bilješkama.

<sup>16</sup> Prikazani su filmovi Vlade Kristla (*General i resni človek/ General and Real Man*, 1962; *Arme Leute*, 1963; *Literaturverfilmung*, 1973; *Madeleine, Madeleine*, 1963) i Ivana Martinca: *Monolog o Splitu/Monologue on Split*, 1961-62; *Armagedon ili kraj/Armageddon or the End*, 1964; *Atelier Dioklecijan/Atelier Diocletian*, 1967; *I'm Mad*, 1967; *Sve ili ništa/Everything or Nothing*, 1968; *Kuća na pijesku/The House on the Sand*, 1984-85)

<sup>17</sup> Deleuze, Gilles: 1989, pp. 189-224.

**Filmske mutacije: Festival nevidljivog filma**, 2008, proveden je u suradnji: Umjetničke organizacije Film-protufilm, Hrvatskog filmskog saveza, Hrvatskog filmskog arhiva, SC Kulture promjene i Radija SC, Centra za dramsku umjetnost i projekta *East Dance Academy*, Multimedijalnog instituta mi2.

Program su podržali: Grad Zagreb, Ured za obrazovanje, kulturu i šport; Ministarstvo kulture RH, Ministarstvo gospodarstva, rada i poduzetništva RH, Japan Foundation, Veleposlanstvo Japana u Hrvatskoj, Österreichisches Filmmuseum, Centar za dramsku umjetnost, Multimedijalni institut mi2, Austrijski kulturni forum - Zagreb, Goethe-Institut Zagreb, Akademija dramskih umjetnosti i Akademija likovne umjetnosti, Sveučilište u Zagrebu.

Program Alexandera Horwatha “Multiflex” realiziran je u suradnji s programom *What to affirm? What to perform?* u sklopu programa *East-Dance-Academy* (provedenog u suradnji sa: Allianz Kulturstiftung; Centar za dramsku umjetnost, Zagreb; National Dance Centre, Bucharest; Maska, Ljubljana; Tanzquartier, Vienna).

Koordinacija projekta: Tanja Vrvilo (Art Director), Goran Sergej Pristaš, Petar Milat, Jasna Žmak, Agar Pata, Vedran Pavlić, Zlatko Domić, Irena Čurik, Ivana Sansević, Slobodanka Mišković, Dragan Rubeša, Ana Šeba, Joško Jureškin. Dizajn plakata: Stanislav Habjan, Petikat. Špica: Nicole Hewitt, Damir Bartol Indoš.

filmske mutacije: drugi festival nevidljivog filma

EROS+POLITIKA

30. II. - 5. IZ. 2008.

KINO SC\_ KINO TUŠKANAC



# Film Mutations: The festival of invisible cinema

Tanja Vrvilo

"If one puts together blocks of movement/duration, perhaps one does cinema."<sup>1</sup>

Jonathan Rosenbaum: "The project literally began with a taped dialogue between you and me in a Melbourne suburb in 1996... What piqued my curiosity was having met four extremely knowledgeable and highly energetic professional cinephiles based in different parts of the world who were all born around 1960 and had very similar film tastes, tastes which weren't my own. The fact that none of you knew one another - except for Kent Jones in New York and Alex Horwath in Vienna - was what especially intrigued me, because all four of you, including Nicole Brenez in Paris, gravitated towards the same set of film-makers... That's what I wanted to explore in our dialogue, and for practical reasons, this ultimately grew into a series of letters that I asked the editors of the French magazine *Trafic* to consider publishing. The fact that *Trafic* - founded by the late Serge Daney, who invited me to be an early contributor - was already highly international, grounded in cinephilia, and favorable towards highly personal expressions such as journals and letters made it an obvious choice... It's important to emphasize that much of the material in this book is conceived of as work in progress. It can and should be extended beyond the parameters of a single project or publication."<sup>2</sup>

Nicole Brenez: "This year, an anxious student asked me a troubling question: 'What do you do in order to analyze films?' Troubling because the usual question would be 'How does one analyze films? Or 'How can I do it?'. As much as I can figure it out, I do at least two things: first of all, I have confidence in the film (which is easy); then I try to acknowledge what I don't understand (which is very difficult). So the most important films for me remain the ones that I didn't understand the first time I saw them, the films that demanded a great effort from me before I could love them: Strombolian films, because the first of these was *Stromboli* (1949), initially unwatchable because of my anti-clerical background and because at the time, confusing it with *La terra trema* (1948), I didn't really see how divine grace could resolve the problems of fishermen.... These are films that resist, that one must surmount just as Ingrid Bergman scaled her volcano, and that change you forever: *Stromboli*, *Mission: Impossible* (1996), de Oliveira's *Nice à propos de Jean Vigo* (1983). There are also appetizing films, which allow you to unexpectedly uncover an entire world: *Saturday Night Fever* (1977) for American commercial cinema, *Schwechater* (1958) for experimental cinema, *Hard-Boiled* (1992) for Hong Kong cinema. There are the films that accompany you through your life *L'Atalante* (1934), *Fransis God's Jester* (1950), *By the Bluest of Seas* (1936); the film to which you instinctively compare all others *Adebar* (1957); the film that runs through your head like a popular song and in which familiar images keep coming back in the same way that you hum a refrain *King of New York* (1990); those you can't watch again because you've loved them too much *Contempt*, (1963); those that you understand in fragments, slowly, throughout a lifetime *Faces*, (1968); those that you hope to understand one day *Cockfighter* (1974); those that suddenly offer you everything you needed *Animated Picture Studio* (1904), *The Killing of a Chinese Bookie* (1978)... And then, Adrian is completely and absolutely right, there are the films of Jean Rouch, in which one finds all the others."

Raymond Bellour: "We should return to the passage by Nicole that Jonathan cited in 'Comparaisons à Cannes' when he first formulated the idea of your cabal, finding there 'a recent formulation what I think to be the tastes of this group':

'If Fassbinder's *Beware of a Holy Whore* (1970), in spite of certain schemas and motifs in common, doesn't form a link between *Contempt* (1963) and *The State of Things* (1982), that is because, fundamentally, it's not really a reflexive film. Closer in that regard to Garrel's *Elle a passé tant d'heures sous les sunlights* (1985), its subject is not the cinema but the body, its material not an image but the actor, its problem not representation but power."<sup>3</sup>

This helps me to understand a certain exclusion, or at least subordination, across your letters (Alex notwithstanding) of an entire cinema that I don't know how to name. Let's call it, clumsily, cinema of speech, of discourse, of critical intent, dissociation, thought, the apparatus, the brain, as Deleuze says (I now have to quote him, as you can see)...

And, Godard assumes in your exchange the character or the present/absent God (Nicole notwithstanding...). In short, it's a little as if you had sliced in two the chapter entitled 'Cinema, Body and Brain, Thought', in *The Time-Image*. If you look closely at the defining feature, as Kent dares to do in the interest of the clarity, and if you take as your guide Nicole's phrase, you do touch on a sort of ideal point, that of a cinema of bodies. This would then be the guarantee of cinema, with Cassavetes its hero, and the Chinese bookie its exemplary figure... Unlike real life, the life of the spectator or even the critic doesn't really force you to choose... But if I really had to, I would take de Oliveira over Cassavetes, civilization and its malaise over the body and its desires. Because the body remains at the heart of civilization - it can't be helped - but the inverse is not so... We need text as much as image, voice as much as body. Together, they make a figure. Perhaps the image of Rouch, so vividly tendered by Adrian and evoked again by Nicole, will serve across your letters to compensate for that, to reinvest the very body informed in and by discourse."<sup>4</sup>

1 Deleuze, Gilles in *The Philosophy of Film as the Creation of Concepts*, in *The Philosophy of Film: Introductory Text and Readings*, eds. Thomas E. Wartenberg and Angela Curran. Blackwell Publishing, London & Malden, MA: 2005, p. 33.

2 Dialogue between Jonathan Rosenbaum and Adrian Martin in preface of *Movie Mutations: The Changing Face of World Cinephilia*, 2003, British Film Institute, eds. Jonathan Rosenbaum and Adrian Martin, p. vi

3 "L'acteur en citoyen affectif", in Brenez, Nicole, *De la figure en général et du corps en particulier. L'invention figurative au cinéma* (Bruxelles: De Boeck, 1998) pp. 243-52, cited in *Movie Mutations*: 2003, p. 30.

4 From *Movie Mutations: Letters from (and to) Some Children of 1960* in *Movie Mutations*: 2003, pp. 1-34.

These fragments of epistolary essays exchange entitled “Letters from (and to) some children of 1960” and of the book “Movie Mutations: Changing Face of World Cinephilia” are part of a project initiated by film essayist Jonathan Rosenbaum with four film curators, scholars, critics, Nicole Brenez, Alexander Horwath, Adrian Martin, Kent Jones, and with Raymond Bellour, film theorist and the founding editor of *Trafic*, where the letters were first published in 1997.

With Susan Sontag’s statement about death of cinephilia (in the French New Wave sense) as death of cinema (which she wrote on occasion of cinema’s 100 years) Jonathan Rosenbaum provoked expanded exploration about phenomenon of “global” simultaneity in the thought of “distant” cinephiles, filmmakers and films, as form of transcultural nomadism, about many mutations affecting film culture today and their relations in the map of world cinema.

I’ve translated letters for the radio program (“Diaries and Letters”, by a poet Danijel Dragojević) and have been thinking about our perception of film mutations (after “death” of our Cinematheque in early 1990s), but the idea of textual turn or remediation of texts into film event happened live, in dialogue with Alexander Horwath in-between his two inspiring lectures and programs on Austrian avant-garde cinema and *manufactures* of Peter Tscherkassky, in July of 2006 in Zagreb.<sup>5</sup> Suddenly, the possibility appeared to set in motion, in a montage of films and thoughts, different politics of film, curatorship and desire; creative ways of seeing how films work, mutate and relate to each other, as well as the “intelligences” that these relations and the machine assemble.

5 Invited by *Visual Collegium* (curated by Petar Milat, Tanja Vrvilo) a film theory program of Multimedia Institute mi2 in Zagreb.

The authors of the letters curated the first film mutations for the cinema and participated in the film performance on some invisibilities that change visual culture today.

The first Film Mutations were held in Zagreb, from 9 to 14 of July 2007.

The program emphasized relations, “Godardian plus”, between frames of film production, (in) dependence, materiality, borders, genders, genres, types and forms, pursuing the idea of the whole cinema, it’s block of movements/duration within the collective memory.

Jonathan Rosenbaum put “in comparison” films by Jim Jarmusch (*Dead Man*, 1995) and Abbas Kiarostami (*Bad ma ra khahad bord / The Wind Will Carry Us*, 1999);

Raymond Bellour talked about films by Nagisa Oshima (*Yunbogi no nikki / Yunbogi’s Diary*, 1965) and Chris Marker (*Level Five*, 1997), Yervant Gianikian & Angela Ricci Lucchi (*Inventario Balcanico*, 2000), Philippe Grandrieux (*Sombre*, 1998) and Eric Khoo (*No Day Off*, 2006);

Adrian Martin introduced cinema of great filmmakers Raúl Ruiz (*Días de campo*, 2004) and Philippe Garrel (*Les amants réguliers*, 2005);

Alexander Horwath’s film mutations in his first program juxtaposed films by Gustav Deutsch (*Welt Spiegel Kino 1*, 2005), George A. Romero (*Land of the Dead*, 2005) and Bruce Conner (*A Movie*, 1958), and in the second program films by Kurt Kren (*00/65 Brus wünscht Euch seine Weihnacht*, 1965) and Apichatpong Weerasethakul (*Dogfar nai mae marn / Mysterious Object at Noon*, 2000);

Nicole Brenez curated intense compilation entitled “Treatment of lumpenproletariat in avant-garde cinema” with films (or inserts) by S. M. Eisenstein (*Statchka*, 1925), Alberto Cavalcanti (*Rien que les heures*, 1926), Peter Weiss (*Ansikten i skugga*, 1956), Raymundo Gleyzer (*La Tierra quema*, 1964), Holger Meins (*Oskar Langenfeld. 12 mal*, 1966), Djouhra Aboud, Alain Bonnamy (*Ali au pays des merveilles*, 1975), Ken Jacobs (*Looting for Rodney*, 1994-1995), Mounir Fatmi (*Embargo*, 1997), Chris Cunningham, Afrika Bambaataa, Leftfiel (*Afrika Shox*, 1998), Michael Moore, Rage Against The Machine (*Sleep Now in the Fire*, 1999), Jérôme Schlomoff, François Bon (*La Douceur dans l’abîme*, 1999), Khavn (*Rugby Boyz*, 2005), Lionel Soukaz (*WWW.WEBCAM*, 2005), and with Nappun yeonghwa / *Timeless, Bottomless, Bad Movie* (1997) by Jang Sun-Woo.

In contest to invisibility Ken and Flo Jacobs performed *Nervous Magic Lantern Performance*, with Ken Jacobs’ self-constructed magic lantern for the projection without a film and projector. We closed the program with Ken Jacobs’ *Star Spangled to Death* (2003).

The title of the second Film Mutations was “Eros+Politics” and the program was curated by Go Hirasawa, Nicole Brenez and Alexander Horwath. It was held in Zagreb (from November 30 to December 5) and in Rijeka (on December 24, 2008).

“What is the dominant ideology today? Or, if you want, what is, in our countries, the natural belief? There is the free market, the technology, the money, the job, the blog, the reelections, the free sexuality, and so on. But I think that all that can be concentrated in a single statement: There are only bodies and languages.”<sup>6</sup>

6 Badiou, Alain, *Bodies, Languages Truths*, at <http://www.lacan.com/>, originally delivered at the Victoria College of Arts, University of Melbourne, on September 9th 2006.



"Cinema=Movement", a program curated by Go Hirasawa was pure Eros+Politics. The title of film by Yoshishige Yoshida is paradigmatic for the revolutionary Japanese cinema of the 1960s and for the films by main guest, ingenious Koji Wakamatsu. The broad program spread through Wakamatsu's and Masao Adachi's ecstatic merge of exploitative *pinku eiga* and political pamphlets, film anarchism and corporeal theatricalisation, falling into *Gewaltopia* (violence + utopia) of student uprisings in underground films by Motoharu Jonouchi. His *Shinjuku Station* haunts as the most exciting political performance or exquisite Beat cinema, offering counterview of decade of political disappointments and Japanese New Wave. Program was underlined with two touchstone anachronies: Yoshida's version of "seven deaths of anarchist" and Nagisa Oshima's *Empire of the Senses*, produced by Wakamatsu, as the ultimate political and intellectual self-castration.

"In the course of anthological scene in *The Fall*, the protestors tensely wait, behind barricaded doors, for the inevitable police assault, while a red flag flies a top Columbia University. Suddenly these students, doomed to failure and violence, begin to dance: their festive demonstration unleashes, in this moment, the forces of collective energy facing repression."<sup>7</sup>

"In 1968, San Francisco, a masterpiece of psychedelic cinesthesia, explodes cinema, seeking a liberation not only of every sense but also of representation itself – which no longer seems indexed to what is recorded, but connected directly, organically, to the energy of history. How could this have happened? How can Stern's films, following in the steps of Peter Whitehead, crystallize these precious moments of Western history, the apogee of the counter-culture and the joyous echoes of a Romantic revolution which was then still imaginable, with such justness, pertinence and 'breath'?"<sup>8</sup>

"Revolution is Sexy", proclaimed Nicole Brenez with the program on "wholly communion" and revolutionary desire in Beat cinema, crystallography of the bodies in double mirrors of Peter Whitehead's and Anthony Stern's images. As in the medieval glassblowing, the images are visible as long as their shattering is undisturbed.

Cinematic reproduction captures an astonishing descriptive geometry of gesture: gestures caught from every angle and projected onto any area of space (or several at once), situated on continually variable and unusual axes. You can make them appear however you want - elongated or diminished, multiplied or divided, deformed, expressive. For each of those angular interpretations of a gesture has its own profound meaning which is intrinsic to it, because the eye that reveals it is an inhuman eye, without memory, without thought. The medium can now use this profound meaning in cinematic geometry.<sup>9</sup>

*That bodies speak has been known for a long time. The body is capable of gestures which prompt understanding contrary to what indicate....The body is language because it is essentially 'flexion'.... Gombrowicz entitles 'Pornographia' a perverse novel which contains no obscene tales, but only shows young suspended bodies which hesitate and fall in a frozen movement.*<sup>10</sup>

"Multiflex" is a program curated by Alexander Horwath, as part of the project *East-Dance-Academy: What to affirm? What to perform?* which affirms situations and ways in which choreographic thought has made its historical appearance in non-institutional settings.

The program consisted of four moving plateaus entitled with four parts of the sentence: "Our bodies may be strained / But in this world / We must move fast / To see sign of life". Under these titles we've seen memories of film-body flexions: a dystopic found-fiction ("maybe science fiction"), a time machine on human conditions (of the living and the dead), a body *Immemory* "around all the time".

Deleuze said that cinema is art of constantly shifting figuration. Although we don't scream anymore when we see cinematic trains that run on us from the screen and we are not shocked with decapitations and other bodily parts cut off by the frame, but somehow, anyone who works with conflicts of performing on film and performing unmediated – remind us that cinema composes the bodies and not just reproduces them.<sup>11</sup> Cinema turns bodies into objects, there are only objects in front the camera, although we think that we dance better, but on the film we are just "the dead and the absent that stand up and walk between light source and a white sheet", as Boleslaw Matuszewski wrote in 1898. While looking for diagrams of movement in duration we see one object in front of camera shaped by one mode of shooting, the cinematic redundancy strained between static and dynamic, visibility and invisibility, continuity and discontinuity of space and time, which ask how and when bodies or images seem to dance.

The word choreography or choreocinema was not popular in the film world, as it seemed impure. A term *mise en scène* has the similar non-film genesis, but it was adopted by "French school" of late 1950s and it often implied choreography as well. Rivette wrote: "If music is a universal idiom, so too is *mise en scène*: it is this language, and not Japanese, that has to be learned to understand 'Mizoguchi'... An art of modulation."<sup>12</sup> The term was mainly used in situations of "montage inside

7 From Nicole Brenez *Peter Whitehead The Exigency of Joy* transl. Adrian Martin, *Rouge* #10 2006. <http://www.rouge.com.au/10/whitehead.html>

8 From Nicole Brenez *For Anthony Stern For Live* transl. Adrian Martin, *Rouge* #13: 2009 <http://www.rouge.com.au/13/stern.html>, also at Anthony Stern's website: [www.anthonysternglass.com](http://www.anthonysternglass.com)

9 Jean Epstein cited in *Books: Paul Smith: Jean-Louis Schefer*, from Schefer's *L'Homme ordinaire du cinéma* (1980), *Ça Cinéma* #21 (1980), p. 190. [http://books.eserver.org/nonfiction/smith-schefer/8\\_cinema.pdf](http://books.eserver.org/nonfiction/smith-schefer/8_cinema.pdf)

10 "Phantasm and Modern Literature" in *Gilles Deleuze The Logic of Sense*, ed. Constantin V. Boundas, transl. Mark Lester with Charles Stivale, Columbia University Press, New York: 1990, pp. 280-301.

11 Yhcam, *Cinematography*: 1912, "These past few days, I have seen a film where an actor and a horse, placed side by side, were both partially cut off at the knees; then when the man mounted the horse, he found himself suddenly decapitated. To pass instantaneously from being legless to being headless is really pushing things a bit far." p. 72, cited in Frampton, Daniel *Filmosophy*: 2006, Wallflower Press, London & New York, p. 116.

12 Rivette, Jacques: "Mizoguchi Viewed from Here" transl. Liz Heron in *Cahiers du Cinéma: The 1950s: Neo-Realism, Hollywood, New Wave*, ed. Jim Hillier, Harvard University Press,

the frame” (in long takes and shots), where larger block of duration/space enforced reflections about body and camera movements. This trace also indicates that thinking about “pure” film choreography has been lost in the splices of the film theory. The theme is broad as cinema itself. It should be traced within the montage, cinematography, acting or simply – directing.

13 “Not a musical” but “the idea of a musical”, a quote by Jean-Luc Godard, in Milne, Tom ed. *Godard on Godard* (London: Secker and Warburg, 1972), p. 182, cited in Martin, Adrian “Musical Mutations: Before, Beyond and Against Hollywood”: 2000-2002 in *Movie Mutations*: 2003, pp. 94-108.

14 A chapter #8 “Cinema, body and brain, thought” in Deleuze, Gilles *Cinema 2 The Time-Image*, transl. Hugh Tomlinson and Robert Galeta: 1989, University of Minnesota Press, Minneapolis, pp. 189.

Multiflex is “not a dance film but the idea of a dance film”<sup>13</sup>, beyond dance cinema flexions (virtuosity of musical, revues, music videos, documentaries about dance performances, films by dance artists, video dance). It looks for intrinsic modes of choreography in films without dancers and choreographers (Maya Deren, notwithstanding), sometimes even without the bodies (or human bodies).

In the special program, we’ve seen performative film manifests by political filmmaker Carole Roussopoulos (*Jean Genet parle d’Angela Davis*, 1970; *FHAR* 1971, *SCUM Manifesto*, 1976). And, a brilliant political found footage by Harun Farocki, which observes preexisted film material from Westerbork Police Transit Camp for Jews. Under the title *Aufschub / Respite*, with bodies in false normality before death, we’ve seen bodies in the extreme conditions of waiting, under limited postponement. These images show different view on quotidian body in time-image. “Tiredness and waiting, even despair are the attitudes of the body.”<sup>14</sup> But, these images can also be read differently, an intertitle by Harun Farocki, says.

Case study: Multiflex, a program curated by Alexander Horwath (also program titles and notes). The program was part of the project *East Dance Academy: What to affirm? What to perform?*

## Program 1: Our Bodies May Be Strained

“This program is a tale of movement and time. It’s like a compilation film – but which genre, a song & dance film, a musical maybe? It is a tale of how cinema, over the decades, moves us in 5 specific ways. By showing us how we move. By showing us how we image ourselves as moving beings. By showing us how film moves in its own ways. By showing us how film moves itself, its history, around all the time. By showing us that this is exactly how we move ourselves, our history, around all the time. I suspect that when we are gone we do not turn into sand, but into moving images.”<sup>15</sup>

15 Program notes and titles by Alexander Horwath.

*Meissner Porzellan! Lebende Skulpturen der Diodattis im Berliner Wintergarte* 1910?, Gaumont Co.  
*Les Chiens savants* 1907, Pathé Frères  
*Sculpteur moderne* 1908, Segundo de Chomón  
*A Film Johnnie* 1914, Charles Chaplin  
*Ballet Mécanique* 1924, Fernand Léger  
*Rose Hobart* 1937, Joseph Cornell  
*Germany Calling (Lambeth Walk)* 1941, Charles Ridley  
*Adebar* 1957, Peter Kubelka  
*Meeting Point* 1978, Sanja Iveković  
*Roter Morgen* 1990, Dietmar Brehm  
*Mosaik Mécanique* 2008, Norbert Pfaffenbichler

## Program 2: But In This World

“This program is food for thought. And a tale of Fast and Slow – not Food, but Film. It’s like a double feature – but of which genre, a ‘space opera’? A sort of present-day Science Fiction maybe? In reality, it is a tale of how films sometimes link in a curator’s mind without being linked by anything else.”

*Vom Innen; von aussen* 2006, Albert Sackl  
*La Libertad* 2001, Lisandro Alonso

## Program 3: We Must Move Fast

“This program is a series of weather reports, expressed through bodies in motion (or stillness). The climates that are being reported here are not of nature, but of politics (or the lack thereof). A saga in eight chapters, the series clearly belongs to the action genre, including its famous inversions from the East (the blocked-action *Kammerspiel*, the road movie running on empty).”

*Les Maîtres fous* 1955, Jean Rouch  
*Bodybuilding* 1966, Ernst Schmidt jr.  
*Saute ma ville* 1968, Chantal Akerman

*Farbtest Rote Fahne* 1968, Gerd Conradt  
*Idę ... (I'm going...)* 1973, Józef Robakowski  
*Untitled 1 (Hairwashing, bald head from behind, close-up yawning man, and woman gnawing her fingernails)* 1975, Hamlet Hovsepian  
*Personal Cuts* 1982, Sanja Iveković  
*Anthem* 2006, Apichatpong Weerasethakul

## Program 4: To See The Signs Of Life

"No genre, but a celebration. This program is being staged at the occasion of a special congressional meeting. Once a year in the Republic of Women, congress meets to bestow its medals of honor to the dancers, photographers, poets, video artists, filmmakers and curators whose work furthers the exchange between signs and meaning, and, in the process, contributes to a new understanding of beauty."

*Meshes of the Afternoon* 1943, Maya Deren & Alexander Hammid  
*In the Street* 1944/1952, Helen Levitt  
*Khaneh siah ast / The House is Black* 1963, Forugh Farrokhzad  
*Instructions nb 1 / Instrukcije br 1* 1976, Sanja Iveković  
*Semiotic Ghosts* 1991, Lisl Ponger  
*Lossless #2* 2008, Rebecca Baron & Douglas Goodwin

"Cinematic modes of choreography", a part of the project *East Dance Academy: What to affirm? What to perform?* is exploration of the "accented" choreographic thought in Croatian and Eastern European experimental film works, through several modes of research and presentation (lectures and film program by Tanja Vrvilo and workshop with Damir Bartol Indoš and Tanja Vrvilo).

With a program *Suspension of the World*<sup>16</sup> on Croatian experimental cinema by Vlado Kristl and Ivan Martinac we introduced notion of two basic, opposite poles of corporeality in experimental cinema: choreography of the everyday body and choreography of the ceremonial body, and passages of ordinary attitudes and postures to theatricalization of the bodies, to *gestus*.<sup>17</sup>

Attitudes and postures of the body that don't recline on fictional arrangements but on presence, within modernistic (political and aesthetic) program of performing are related to mutations from the image-movement to the image-time after WWII. The tendency unfolds in different forms of experimental cinema (specially intriguing in recycled/found footage) which share strategies of fragmentation, discontinuity, conversions of movement, nonnarrative poetics, dedramatization, immateriality and reflection about media, with works of contemporary dance and performance.

We traced symptoms of figuration of moving images/gestures in the history of dance film in the broadest sense: choreography for the camera in the choreocinema and in the films without dance (and without the body), shaped by protocols of camera movement, composition, *mise en scene*, decoupage, montage. We suggested diagrams of movements in films by Ivan Martinac as material for an anti-reenactment of his lost film *Innocenti*, made in Kino club Belgrade in 1961, according to his notes.

<sup>16</sup> "Suspension of the World": films by Vlado Kristl (*General i resni človek/General and Real Man*, 1962; *Arme Leute*, 1963; *Literaturverfilmung*, 1973; *Madeleine, Madeleine*, 1963) and by Ivan Martinac (*Monolog o Splitu/Monologue on Split*, 1961-62; *Armagedon ili kraj/Armageddon or the End*, 1964; *Atelier Dioklecijan/Atelier Diocletian*, 1967; *I'm Mad*, 1967; *Sve ili ništa/Everything or Nothing*, 1968; *Kuća na pijesku/The House on the Sand*, 1984-85)

<sup>17</sup> Deleuze, Gilles: 1989, pp. 189-224.

**Film Mutations: The Festival of Invisible Cinema**, in 2008, is made in cooperation of: Art organization Film-protufilm, Croatian Film Clubs' Association, Croatian Film Archives, SC Culture of Change, Centre for Drama Art and project *East Dance Academy*, Multimedia Institut mi2, Radio SC.

The program is supported by: Zagreb City Council for Education, Culture and Sport, Ministry of Culture Republic of Croatia, Ministry of Economy, Labour and Entrepreneurship, Rijeka City Council for Culture, Japan Foundation, Japanese Embassy in Croatia, Österreichisches Filmmuseum, Centre for Drama Art, Multimedia Institut mi2, Austrian Cultural Forum - Zagreb, Goethe-Institut Zagreb, Academy of Drama Arts and Academy of Fine Arts, University of Zagreb.

Program by Alexander Horwath "Multiflex" is realized in collaboration with programe *What to affirm? What to perform?* which is part of program *East-Dance-Academy* (made in collaboration with: Allianz Kulturstiftung; Centre for Drama Art, Zagreb; National Dance Centre, Bucharest; Maska, Ljubljana; Tanzquartier, Vienna).

Project coordination: Tanja Vrvilo (Art Director), Goran Sergej Pristaš, Petar Milat, Jasna Žmak, Agar Pata, Vedran Pavlić, Zlatko Domić, Irena Čurik, Ivana Sansević, Slobodanka Mišković, Dragan Rubeša, Ana Šeba, Joško Jureškin. Design: Stanislav Habjan, Petikat. Trailers: Nicole Hewitt, Damir Bartol Indoš.



Marjana Krajač, photo: Iva Korenčič

# THE BOOK 2008

Marjana Krajač

Potaknuti svakodnevnim trenjem različitih zahtjeva koje bi današnje koreografsko, autorsko, umjetničko djelovanje trebalo zadovoljiti, odlučili smo inicirati seriju razgovora/dijaloga s umjetnicima novije generacije suvremenog plesa kako bi se strukturirano približili pitanju konteksta u kojem djelujemo te načina na koji se dotični kontekst može definirati, označiti i učiniti vidljivim. Istraživanje je također fokusirano na primarnu tekstualnost suvremenog plesa hrvatskih autora novije generacije – kako u smislu njegovog teoretsko-arhivskog pohranjivanja i bilježenja, tako i u smislu autorskog pristupa kontekstualiziranju rada.

Pozvali smo jedanaest plesnih djelatnika i autora da svoj rad razgovorno-tekstualno pozicioniraju, otvarajući diskurs o prohodnosti komunikacije putem teksta, arhiviranosti izvedbe, teoretske potke izvedbenog rada, te načinima, ako su mogući i nužni, ostavljanja traga djelovanjem u umjetnosti koja je porozna i nematerijalna kao pokret sam po sebi.

Topografiranjem specifičnosti hrvatskog suvremenog plesa nove generacije možemo reći da je on svoje aktivnosti pozicionirao u polje propitivanja, repozicioniranja i analize procesa umjetničke proizvodnje, kreiranja i prokreiranja konteksta u kojem umjetnički nalazi svoju smislenu percepciju te u područje samostalne edukacije onih subjekata koji tek trebaju postati vidljivi. Kalibriranjem fokusa produkcije i razvoja s uobičajenih strategija koje se bave umjetničkim radom kao gotovim proizvodom, na preispitivanje svrhe i cilja tih strategija, nova generacija autora u svojim radovima otvara potpuno novi set pitanja, fokusirajući se primarno na samu suvremenost te na njezine hibride i derivate. Umjesto egzekutiranja vještina, estetika ili uobičajenih metodologija, ova generacija autora usmjerila je fokus na forenziku same svrhe (ili redundantnosti ili potentnosti) umjetničke proizvodnje koja se zbiva u okolišu turbulentnih društvenih i ekonomskih strukturalnih preslagivanja. Proces umjetničke proizvodnje tako poseže i doseže u polja daleko izvan primarnog plesnog pejzaža te postaje, ili želi participirati, kao agilan motor u razvoju suvremenih izvedbenih umjetnosti; kako u kontekstu kulturalne proizvodnje tako i u kontekstu civilnog društva općenito.

U tom smislu, ono što se aktivira putem suvremenog plesa uključuje mislioca kao i objekt koji se misli – objekt ili problematika koreografske aktivnosti postaje tako svoj vlastiti autor objektiviziran kroz primatelja. Tako se u ovom istraživanju, markirajući polje umjetničkog djelovanja od ideoloških, sadržajnih, percepcijskih, metodoloških, strateških pitanja (preko pitanja metodologija umjetničkog otpornika kao provokacije umjetničkog opstanka) kondenzira radni razgovorni teritorij “spoznaje koja se ne bavi objektima nego spoznajom o objektima, u slučaju da je ista uopće *a priori* moguća.” (Kant)

Prompted by the everyday friction of numerous demands that today's choreographic and artistic activity is supposed to satisfy, we decided to publish a series of interviews/conversations with artists belonging to the younger generation in contemporary dance. Our aim was to come structurally closer to the issue of context in which we all work and the way in which that context could be defined, described, and made visible. Our research also focused on the primary textuality of contemporary dance in younger Croatian authors – regarding the theoretical and archival documentation of our work, as well as the artistic approach to its contextualization.

We invited eleven performers and authors involved in contemporary dance and asked them to position their work within the field of dialogue and text, opening up discourses on the fluency of communication through text, the extent to which performance is archived, the theoretical core of performance, and the ways, where they are possible or necessary, of leaving a trace by means of an artistic activity that is porous and immaterial as the movement itself.

When mapping the specificities of recent contemporary dance in Croatia, we may say that it has positioned its activities in the domain of exploring, repositioning, and analyzing the process of artistic production, of creating and procreating the context in which artists find their meaningful reception, as well as the domain of autonomous education of those subjects that are yet to become visible. By shifting the focus of production and development from commonplace strategies, which look at an artwork as a finished product, to questioning the purpose and goal of these strategies, the young generation of authors has opened up an entirely new set of questions in their work, focusing primarily on contemporaneity as such, as well as its hybrids and derivatives. Instead of applying skills, aesthetics, or regular methodologies, this generation of authors has redirected its focus to the forensics of the very purpose (redundancy or potency) of artistic production that takes place in an environment of turbulent social and economic structural rearrangements. Thus, the process of artistic production has reached for and penetrated areas that are far beyond the primary landscape of dance, becoming a sort of swift motor in the evolution of contemporary performing arts, both in the context of cultural production and in that of the civil society as such.

In that regard, what is activated through contemporary dance involves both the reflecting subject and the object that is being reflected on – transforming that object and the problem field of choreographic activity into an author in its own right, objectivised through the recipient. Insofar, this research demarcates the field of artistic activity, starting from ideological, thematic, perceptual, methodological, and strategic questions – including the issues related to the methodologies of artistic resistor as provoking artistic survival – and condenses the working area of dialogue on “cognition... that is occupied not so much with objects but rather with our *a priori* concepts of objects in general.” (Kant)

Kompletno istraživanje, serija od devet razgovora, je dostupna na stranici projekta [www.thebook.sodaberg.hr](http://www.thebook.sodaberg.hr)

Projekt THE BOOK 2008 je u sklopu projekta *Brain\_artist 08* realiziran uz podršku Gradskog ureda za kulturu grada Zagreba.  
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The entire research, in the form of a series of nine interviews, is accessible at the project's website: [www.thebook.sodaberg.hr](http://www.thebook.sodaberg.hr)

THE BOOK 2008 is a part of *Brain\_artist 08* project, sponsored by the Municipal Department of Culture, City of Zagreb.  
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Special acknowledgments: Centre for Drama Art (CDU), Zagreb.  
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Barbara Matijević, photo: Iva Korenčić

## Barbara Matijević

Razgovarala / Interviewed by Marjana Krajač, 12.12.2008

Translated from the Croatian by Marina Miladinov



**Marjana Krajač:** Počela bih od završetka predstave *I am 1984*; predstava završava temom ekvilibrija koji se provlači kroz cijelu predstavu, a na kraju doživljava svoju apoteozu u momentu s baletnom umjetnicom Mijom Čorak Slavenski. Zanima me postoji li statement u tom metafizičkom momentu? Može li se to uopće nazvati metafizičkim momentom?

**Barbara Matijević:** Da, radi se o nekoj vrsti transcendentalnog u umjetnosti. Taj moment Slavenske u kojem materija postaje čista ideja, na što se labavo nadovezuje i moment virtuosnosti tj. na koji način transcendirati iz materijalnog u metafizičko putem umjetnosti. Naravno, time se ironijski poigravam, s obzirom da je to izvan racionalnog poimanja, a ja sam ta koja drži predavanje i pokušava racionalno objasniti te pojave. Na neki način uprizorujem nemogućnost shvaćanja takvih pojava, ali u isto vrijeme i dalje pokušavam jer sam svjesna vrijednosti. To je nešto što me strahovito zanima.

Osobno, za ono što me počelo zanimati, ples mi kao medij više nije bio dostatan. Da bih uopće krenula u umjetničko istraživanje, a krećem iz ukorijenjenosti u realno, prvo moram preispitati svoju percepciju te realnosti koju mogu napraviti isključivo kroz informacije. Informacije su logos – riječ, one kao medij koriste jezik. U tom smislu sam jezik počela tretirati kao medij i tada ga snještam ga u kazalište. Način tretiranja tih informacija, moj input i output, jednostavno ne podnosi prelazak iz medija jezika u jezik pokreta.

Radi se o shvaćanju jezika kao konstrukta, sintakse kao skupa pravila koja su zadana ali i promjenjiva, te igranja sa svim semantičkim slojevima koju mi u predstavi dodatno poslojavamo zato što postoji i likovni, piktografsko-slikovni logo uz samu riječ.

**MK:** Drugim riječima, u kontekstu ove predstave radi se o koreografiji koja usisava druge kodove i čini ih sebi imanentnima. Ovdje kôd pokreta prelazi u kôd jezika, međutim koreografski medij je i dalje zadan. Koji su to mogući kodovi koje koreografija može usisati i pritom ostati sebi imanentna da bi onda s puno većom lakoćom implementirala i sâm pokret?

**BM:** Sâm pojam koreografije koristiš u jednom "eksplozivnom smislu". Mislim da je to posljedica Goffmanovog *The Presentation of Self in Everyday Life*: svijest o tome da su i govor i naše radnje već reprezentacija naših društvenih uloga. Dakle svijest da je to konstrukcija, da to može biti koreografirano, uprizorivano, kombinirano na način da je koreografirano. U tom smislu, predstava *I am 1984* u svoju formu uvlači tu svijest.

Takoder, mjesto izvođenja je irelevantno. Ja sad mogu i tu uzeti papir, nešto sa stola i na ovom zidu iza sebe održati vam to predavanje, tu predstavu. Nivo fikcionalnosti te reprezentacije je promjenjiv i ovisan o kontekstu, no njegova baza je i dalje "posve svakodnevno izlaganje".

**Marjana Krajač:** I would like to begin with the end of *I am 1984*; it ends with a sort of equilibrium theme that permeates the entire piece, reaching its apotheosis in the moment that you have just described, when you give it a certain meaning. I would like to know whether there is a statement in that metaphysical moment? Would you call it a metaphysical moment at all?

**Barbara Matijević:** Yes, it is a sort of transcendental moment in art. It is that moment of Slavenska in which matter becomes a pure idea, which is loosely followed by the moment of virtuosity, or rather the mode of transcending from the material into the metaphysical... through art. To be sure, I am playing ironically with that, since it is outside of all rational understanding, so I'm the one who is holding the lecture and tries to explain these phenomena rationally. In a way, I represent the impossibility of understanding such phenomena, but I also represent the fact that at the same time we are still trying, since we are aware of the value of such phenomena. That is something that I am very much interested in.

Personally, dance was no longer sufficient to me as a medium for what I'd become interested in. In order to venture into any artistic exploration, and I am starting from being rooted in the reality, I must first question my perception of that reality, which I can do exclusively through information. Information is logos – word – it uses language as its medium. In that sense, I have begun using language as a medium and now I'm transferring it to the theatre. I do not wish to claim that dance and movement cannot be language, but the way of treating this type of information, my input and output, simply does not tolerate being transferred from the medium of language into the language of movement.

It is about the understanding of language as a construct and its syntax as a cluster of rules that are given to me, but also changeable, and also about playing with all the semantic layers that we additionally complicate in the show, since there is also a visual – pictographically visual – logo next to the word as such.

**MK:** In other words, in the context of this actual performance, it is the choreography that sucks in other codes and makes them immanent to itself. Here the code of movement is transferred into the code of language, yet the choreographic medium is still given. Which are all the possible codes that choreography can suck in and still remain immanent to itself, which would then make it capable of implementing the movement more easily?

**BM:** You are using the very notion of choreography in an "exploded sense." I think that it may be a result of Goffman's *The Presentation of Self in Everyday Life*: being aware of the fact that both our speech and our actions are in themselves representations of our social roles. In other words, being aware of the fact that is all a construct, something that can be choreographed, staged, and combined in that sense – choreographed. In that sense, *I am 1984* brings that awareness into its form.

**Barbara Matijević** je izvođačica i autorica te suradnica kazališne grupe Kombinirane operacije. Njezina aktualna predstava *I am 1984*, nastala u suradnji s Giuseppeom Chicom, bit će uskoro izvedena u Centru George Pompidou u Parizu. Predstavu opisuje kao "pseudo-znanstveno putovanje kroz 1984. godinu - iz perspektiva različitih realnosti, tj. različitih nivoa fikcije – od događaja iz nacionalne i svjetske povijesti preko znanstvene fantastike, filmova i 3D animacije, te virtualnih svjetova interneta i video igara".

**Barbara Matijević** is an author, choreographer, and dancer, member of the dance company Combined Operations. Her current show "I am 1984", which is a result of her cooperation with Giuseppe Chico, will soon be performed at George Pompidou Centre in Paris. The author describes this performance as a "pseudo-scientific journey through the year of 1984 – from the perspective of various realities, or rather various levels of fiction – events from national and world history, but also science fiction, films, and 3D animation, as well as the virtual worlds of internet and video games."

**MK:** Zadržimo se na ovom nivou fikcionalizacije koji je promjenjiv, i na kontekstualizaciji koja je promjenjiva... Htjela bih te pomalo pretenciozno pitati - je li to nova virtuoznost koja je zamijenila onu koju inače smatramo virtuožnošću?

**BM:** Onaj tko u današnjem svijetu barata jezikom, taj posjeduje moć. Dakle, sâm diskurs kao reprezentacija ideje jest ono što *makes the world go 'round*. Način dešifriranja toga diskursa postaje način opstanka u društvu, budući da se stvari danas teško mogu uzeti *at face value*, u smislu "on meni priča, ali što on meni govori", dakle *what you see is not what you get*. Način manipulacije informacijama nije samo a priori temelj političkog diskursa, to je općenit način opstanka u svijetu kao način dešifriranja realnosti. Primjerice, svi znamo da novine čitamo između redaka, dakle to što piše nije ono što jest – odnosno dekodiramo ih. Nova virtuoznost je u načinu čitanja kôdova kojima se manipulira jezikom. Da bi opstao moraš raditi na oruđima dešifriranja diskursa koji te okružuje, diskursa koji je sačinjen od informacija koje onda moraš ne samo *koreografirati* nego i dešifrirati tuđe informacije.

**MK:** Dakle, ako odemo još jedan korak dalje, u kontekstu bavljenja suvremenim plesom, misliš li da se tada i "trening" odvija negdje drugdje?

**BM:** Da, definitivno. Vidim kontinuitet nekih ideja započelih u 60-ima. Trening kakvim se ja danas bavim, derivirao je prema mentalnoj koreografiji, načinom na koji je postmodernizam u plesu počeo relativizirati plesački trening kao nešto što ne počinje i ne završava u dvorani. Npr. Steve Paxton: on je rekao da mu je štihanje vrta najbolji trening. Ne u tom smislu da on štiha taj vrt kao plesač, nego tako da osvijesti na koji način to radi, u svrhu perfekcioniranja oruđa-tijela. Paradigmatski manifest takvog viđenja je npr. *The Mind is a Muscle* Yvonne Rainer.

**MK:** Drugim riječima, unosom svijesti u svaku tjelesnu aktivaciju ona postaje plesom u umjetničkom smislu. U mojim bilješkama nalazi se podatak da je predstava *Jérôme Bel* Jérôma Bela premijerno izvedena 1995. Dakle, to je već tada bilo prisutno kao neka vrsta novog manifesta. Zašto smo još uvijek suočeni s nostalgijom "doba kada se plesalo"? Ako sada napravimo taj misaoni salto, čak i ovim stavom Mije Čorak Slavenske zapravo postavljamo pitanje osviještene sentimentalnosti.

**BM:** Mislim da je ovo jako kompleksna tema. Vezana je uz mitove o prirodi kao nečim s čime se najbolje identificiramo kroz tijelo, kroz fiziološko: kao nešto neposredno, spontano, neracionalno, kao protok energije, entuzijizam. Recimo, samo fizičko iskustvo plesačkog treninga ostavilo je nevjerojatne posljedice na moju psihu i individualnost. Poticaj na svakodnevni trening bila mi je svijest o preobrazbi; ne samo da se moje tijelo mijenja, nego se mijenja i moja osobnost, moja svijest tijela u prostoru u odnosu s drugim ljudima, to nešto što nastavlja i dalje hraniti tu

Moreover, the site of performance is irrelevant. I can take the paper here, I can take something from the table and hold that lecture, this performance here, on that wall behind me. The level of fiction in that representation is changeable and depends on the context. But its base remains that of a "very common presentation."

**MK:** Let us remain for a while on that level of fictionalization that is changeable and the contextualisation that is changeable. It may sound a little pretentious, but is that some sort of new virtuosity? Substituting that virtuosity which we would normally call virtuosity?

**BM:** Well yes... Those who operate the language in today's world possess power. Which means that the very discourse as the representation of an idea is what "makes the world go 'round." The way of deciphering that discourse becomes the way of surviving in the society, since today you can hardly take things "at face value" in terms "he's talking to me but what is he actually saying?", or rather "what you see is not what you get". The way of manipulating information is not only the basis of political discourse a priori, but also a general way of surviving in the world as a way of decoding the reality. For example, we all know that we read newspapers between the lines, so what is written there is not the actual reality – in other words, we decode it. The new virtuosity is in the way of reading codes that manipulate the language. In order to survive, you must work on the tools for decoding the discourse that surrounds you, which is composed of information that you not only need to *choreograph* yourself, but also to decode other people's information.

**MK:** So, if we go a step further, in the context of contemporary dance, do you think that even that what we call training is taking place somewhere else?

**BM:** Yes, definitely. I can see the continuity of certain ideas that emerged in the 1960s. Training as I practice it today was developed according to mental choreography. And postmodernism in dance has relativized dance training as something that does not begin or end in the practise room. Take, for example, Steve Paxton: he once said that gardening was his best training. Not in the sense that he was gardening as a dancer, but because he put all his awareness into the way he was doing it, in order to perfect his tool – the body. The paradigmatic manifest of this view is, for example, *The Mind is a Muscle* by Yvonne Rainer.

**MK:** In other words, by putting awareness in all our bodily activity, those bodily activities become dance in terms of art. In my notes, I have the information that the performance *Jérôme Bell* by Jérôme Bell was first enacted in 1995. That means that it was already present as a sort of new manifesto. Why are we still faced with the nostalgia for the "age of dancing"? If we do that mind leap now, even with this attitude of Mia



svijest o kompletnom biću. Dakle... ja i dalje radim na svom tijelu, ja se ne bih mogla prestati baviti nekom tjelesnom inteligencijom, to je još uvijek tu.

**MK:** Tvoja predstava evocira pitanje ready made-a na nivou informacija. Dakle, uzimanje *ready made-a* kao materijala supstance koreografske aktivacije mogli bi onda nazvati koreografiranjem koreografiranjem.

**BM:** Da. U našoj predstavi postoje čitavi *copy-paste* odlomci s interneta. Ne pretendiramo ničemu originalnom u materijalu. Ono što je originalno je način na koji smo mi njega povezali, dakle dramaturgija informacija koja čini "koreografiju u širem smislu".

**MK:** Koliko je danas moguće egzekutirati diskurs u bilo kojem mediju, a da on ne koristi citatnost u nekom njegovom obliku? Čak i kada citat nije svjesno mišljen kao citat, opet smo često u referencijalnom polju. Ne smatram to problematičnim, ali mi je ta konstatacija zanimljiva.

**BM:** Ja bih to objasnila time što me zabavlja čitanje povijesti. Ako sve prošle ideje shvatim kao povijest s kojom se mogu igrati, onda ispada da je sve iskoristivi materijal. Kao što je i tijelo materijal, isto tako su i ideje materijal. Te ideje uzimam u kontekstu u kojem su nastale, u odnosu na osobu koja ih je prva izložila; tako i osoba može postati "materijalom" koji možeš prisvojiti... U tom slučaju to ne bih shvaćala kao nešto opresivno, kao nemogućnost da se kaže išta novo, nego to doživljavam kao povijesne činjenice koje su također podložne interpretaciji, činjenice koje možeš prisvojiti s većom ili manjom razinom fikcije, također povijest kao priča. Ideje kao priče, kao moguće priče. Ideja kao moguća interpretacija realnosti.

**MK:** Zanimljivo je da si upotrijebila riječ "opresivan". Imam ovdje jedan citat: "Postoje samo još površine na kojima stvarnost naposljetku postaje stvarnija od stvarnog, jer kopije postaju autentičnije i vjerodostojnije nego što je realnost ikada bila: postmoderna je proizvela hiper-realnost. U toj hiper-realnosti više ne postoji povijest nego samo sinkrone slike vječite sadašnjosti." (Roger Behrens, *Postmoderne*). Što misliš, postoji li problematsko polje oko toga? Behrens tome ne pridodaje nikakav atribut zabrinutosti nego samo konstatira. Radi se o temi kako smo i kada od moderne prešli u postmodernu i kakve je to reperkusije proizvelo. Dakle, ono što me zanima jest ogromno polje mogućnosti koje se time otvara, jedna zaigranost, no ostavlja li to neku malu jezu naznačenu čak i u tvojoj predstavi?

**BM:** Na isti način kao što možemo govoriti o vječnoj sadašnjosti, neka druga strana novčića bi bila kada razmišljaš o svemu kao o vječnoj prošlosti. Dakle, i ovaj je trenutak već prošao. Ja više volim o tome tako razmišljati zato što mi to daje neku distancu, u predstavi također pričam

Čorak Slavenska, we actually raise the question of becoming aware of sentimentality.

**BM:** I think it is a very complex topic. It is linked to the myths on nature, nature as something that we can perfectly well identify ourselves with through our bodies, through the physiological. It is something immediate, spontaneous, and irrational, a flow of energy, enthusiasm. For example, the very physical experience of dance training has left unbelievable traces on my mind and my individuality. I was feeling the urge to train every day because I was aware of transformation: what was changing was not only my body, but also my personality, my awareness of the body in space and in relation to other people, as something that goes on and keeps nurturing that awareness of a complete being. So... I keep working on my body. I could not stop being involved in some sort of physical intelligence, that is still here.

**MK:** Your show also evokes the question of readymade on the level of information – taking readymades as the material for the substance of choreographic activation. We could also call it the choreographing of choreography.

**BM:** Yes. In our performance, there are entire copy-paste excerpts from the internet. We do not pretend we have anything original in our material. What is original is the way in which we combine it, the dramaturgy of information which then makes out the "choreography in a broader sense."

**MK:** To what extent is it possible today to perform the discourse in any medium, yet avoid using some sort of quotations? Even if they are not consciously meant as quotations, we often find ourselves in a field of reference. I don't consider it problematic, but rather interesting as a conclusion.

**BM:** I would explain it by saying that what I find amusing is reading history. If I take all those past ideas as histories that I can play with, it turns out that everything can be used as material. Just as the body is material, so are the ideas. So I take these ideas in the context in which they first emerged, in relation to the person who first exposed them; thus the person also becomes "material" that you can adopt... In that case, I wouldn't understand it as something oppressive, as an impossibility of saying something new, but rather as a historical fact that I can also subject to interpretation and adopt with a greater and smaller amount of fiction. Moreover – history is stories. Ideas are stories. Possible stories. Idea is a possible interpretation of the reality.

**MK:** It is interesting that you have used the word "oppressive". I have a quotation here: "The only thing left is surfaces on which the reality eventually becomes more real than the real, since copies become more authentic and more credible than the reality has ever been: the postmodern has produced a hyper-reality. In that hyper-reality, history no longer exists, all that is left are synchronous images of the eternal present." Roger Behrens, *Postmoderne*. What do you think, is there a problematic field around that? Behrens does not invest it with any attribute of anxiety, but simply states it as a fact. The topic of the book is how and when we moved from modernism

o prošlosti, u trećem licu jednine, što mi daje dodatnu distancu jer ne ulazim u psihologizaciju nego jednostavno promatram sebe u kontekstu komunističke prošlosti i nasljeđa... i tako dalje... Znači, promatraš sebe iz pozicije budućnosti. Ono što je meni dodatno utješno jest promatrati sebe kao "jednoga od". Dakle, ne iz moje specifične pozicije, neke posebne povezanosti s realnošću, nego iz perspektive budućnosti gdje sam jedna od ljudi koja dijeli ovu sadašnjost u ovom trenutku.

I onda, nudeći takav, kako kažeš, *zaigran* odnos s realnošću relativizirati težinu nemogućnosti shvaćanja uzročno-posljedičnih veza. S druge strane novčića je jeza zato što je vrlo jasno da je ta pozicija iz koje govorim beskrajno ograničena. Takav pokušaj percipiranja stvarnosti koju ja izlažem svakako znači i sprdanje s pozicijom autoriteta, odnosno nekoga tko zna, nekoga tko prenosi znanje. Što je to što ja znam? Što uopće itko zna?

**MK:** U smislu autoritativne persone koja ima tu povlaštenu selektorsku poziciju da transportira selektirane ili kontekstualizirane informacije?

**BM:** Da, informacije koje su prvo selektirane pa kontekstualizirane, duplo obrađene prije nego što dođu do tebe. U toj se poziciji svi neprekidno nalazimo. Ja sam poprilično jedna u toj poziciji, ja crtam nekakve... isječke realnosti, kolaž informacija, poveznice sa sjećanjima iz djetinjstva. To je vrlo jezivo, jer su perceptivni alati naši jedini alati na koje se uopće možemo osloniti da bi se orijentirali u svojoj stvarnosti, a ono što dopiše tim kanalima je vrlo porozno i podložno manipulaciji.

**MK:** Sada bih te pitala o jednom međuprostoru između tvog prijašnjeg rada pod nazivom *Vertigo* i rada *I am 1984*. Koje je problemsko i/ili diskurzivno polje tog rada, tj. možeš li mi topografirati odnos ta dva rada?

**BM:** *Vertigo* je moj zadnji pokušaj bavljenja plesom, pokretom. Htjela sam isprobati određene metodologije koje još nisam isprobala, da poslije ne moram žaliti za neisprobanim. Zanimala me metodologija samog rada. Htjela sam krenuti od strukturalnih zadanosti koje će uvjetovati i sam materijal koji može biti i arbitaran. Ta striktna metodologija rada uistinu je proizvela ono što si opisala, stvorila je dosljednost i samodostatnost umjetničkog djela. Zaključak bi bio taj da je ono što sam proizvela bilo vrlo formalizirano i time sam uspjela u svom naumu da se bavim metodom proizvodnje materijala. Pošla sam od toga, ako koristim neke potpuno nove metode drukčije od onih koje sam koristila do tada, da će to proizvesti također nešto potpuno novo. No, iako sam uspjela u naumu koji sam si zacrtala metodologijom, to u tom smislu nije proizvelo ništa novoga. Konzistentnost u proizvodnji nije proizvela nikakvu zaokruženu misao - zaokruženu u smislu neke nad-strukture, osim one koju sam složila u tehničkom smislu. To mi je bilo nezadovoljavajuće iskustvo te sam shvatila da ja nisam u stanju kroz ples, kroz pokret proizvesti

to postmodernism and what repercussions it had. So what I'm interested in is, on the one hand, the huge field of possibilities that it has opened, a sort of playfulness, but it also leaves a mild sense of... horror, which is indicated even in your show.

**BM:** In the same way as we can speak of the eternal present, the reverse of the coin would be when you think of everything as the eternal past. So even this moment has already passed. I prefer thinking that way because it gives me some sort of distance. In my show, I also speak of the past in third person singular, which gives me an additional distance, since I do not engage in psychologizing, but simply observe myself in the context of the Communist past and legacy... And so on... So you look at yourself from the position of the future. What I find additionally comforting is to look at myself as "one in the crowd." So not from a specific position of my own or some special connectedness with the reality, but rather from that perspective of the future, where I'm one of those people sharing this present in this very moment.

And then, by offering, as you say, a *playful* relationship with the reality, I relativize the burden of the impossibility of understanding casual relationships. On the reverse of the coin, there is that sense of horror, because it is very clear that the position from which I speak is endlessly limited. That attempt at perceiving the reality that I am presenting is certainly also a sort of mocking the position of authority, of someone who knows and transfers this knowledge. What is it that I know? What is it that anybody knows?

**MK:** You mean an authoritative person with that privileged, selective position to transport selected and contextualised information?

**BM:** Yes, the information that first gets selected and then contextualized, so double-processed before it reaches you. We are all in that position, all the time. Well, I feel quite miserable in that position, drawing something there... some sort of... excerpts from the reality, a collage of information, links with my childhood memories. That is very creepy, since our perceptive tools are the only tools on which we can rely at all in order to orient ourselves in our reality, yet what reaches us through this channel is very porous and subject to manipulation.

**MK:** Now I would like to ask you about the space between your previous work entitled *Vertigo* and *I am 1984*. What is the problematic and discursive field of that work, or rather, can you map the relationship between these two pieces?

**BM:** *Vertigo* was my last attempt at engaging myself with dance and movement. I wanted to try out certain methodologies that I had not tried out before in order to avoid having any regrets later. I was interested in the working methodology as such. I wanted to start from the structural premises that would define the material itself, which could then be arbitrary. That strict working methodology resulted in consistency and self-

nešto što komunicira. Dakle bitna, vrlo bitna odluka je bila – ja sada želim komunicirati s nekim. Iako su mi ljudi dolazili s pozitivnim reakcijama, čula sam razne interpretacije, no istodobno mi je to bilo i zastrašujuće, čak do te mjere da nemam kontrolu nad onime što proizvodim.

**MK:** Über-arbitrarnost

**BM:** Da, ta neka überarbitrarnost materijala je vrlo specifična za ples. A u isto vrijeme svijest o tome da je to jedino što ja u ovom trenutku u mediju plesa mogu proizvesti. Dakle, svijest o tome što ja mogu i ne mogu proizvesti.

**MK:** Kad razgovaramo o nemogućnostima plesa, o toj über-arbitrarnosti plesa, može li to zazvučati kao neki novi konzervativizam? Odnosno, kako bez tabua otvoriti polje kritičnosti oko ove teme, a da samom plesu ne radimo neku negativnu propagandu?

**BM:** Da. Teško pitanje.

**MK:** A million dollar question.

**BM:** Da, to se može nazvati nekim novim konzervativizmom. Ja imam osjećaj da sam napravila krug. Nakon plesačkog i koreografskog iskustva ja sam sad u poziciji istovjetnoj s nekim tko rijetko gleda suvremeni ples pa se na jednom drugom nivou pita – što to znači? Doslovno sebi postavljam takvo pitanje. Da, napravila sam neki krug, imam osjećaj. Ne znam više objasniti mami što to znači. *(smijeh)*

sufficiency of the piece. So the conclusion would be that what I produced there was very formalized, which again meant that I had succeeded in my intention of dealing with the method of producing the material. So I started from the premise that if I used completely new methods from what I had used before, it would result in something equally new. But even though I persisted in the intention that I had imposed upon myself with that methodology, it did not result in anything new. Consistency in production did not produce any complete thought – complete in terms of superstructure – except the one that I constructed in the technical sense. It was a very unsatisfactory experience for me and I realized that I was not able to produce something communicative through dance or movement. Therefore, my crucial, very crucial decision was that I now wanted to communicate with someone. Even though people were coming to me with positive reactions, I was hearing various interpretations and it was very frightening. I mean, that I had so little control over the product of my work.

**MK:** Über-arbitrariness.

**BM:** Yes, it was some sort of über-arbitrariness of the material that was very specific for dance. But at the same time, it was the awareness that it was something – the only thing that I could produce in that moment in the dance medium. The awareness of what I could or could not produce.

**MK:** Do you think that, when we talk about the über-arbitrariness of dance, it could sound, coming from you and me, as a sort of new conservatism? In other words, how can we open the field of criticism around this topic without taboos and yet avoid doing some sort of negative PR for dance as such?

**BM:** Yes. That is a difficult question.

**MK:** A million dollar question.

**BM:** Yes, you could call it new conservatism. I have the feeling that I have come full circle. After all my experience in dance and choreography, I am now in the position of someone, let us say someone who rarely watches contemporary dance and then asks himself on a different level – what does it mean? I am literally asking myself that question. I am no longer able to explain to my mom what it means. *(laughs)*



Matija ferlin Krajač, photo: Iva Korenčić

## Matija Ferlin

Razgovarala / Interviewed by Marjana Krajač, 15.12.2008

Translated from the Croatian by Marina Miladinov

**Marjana Kralač:** Možeš li nešto ispričati o problematskom polju tvog novog rada? Čime se u tom radu baviš?

**Matija Ferlin:** *Sad sam almost 6* ili *Sad sam skoro 6* u samom naslovu podijeljen je na dva jezika. Sama dvosmislenost naslova me također zanima jer ne želim izaći iz strukture *Sad Sam*. Ono čime se bavim sadržano je u rečenici “*Sad sam*”, “*Now I am*”. Odlučio sam se za seriju tih sola, koja će se nastaviti, s tom razlikom da ću jezičnoj “biti” dodavati razne jezične dodatke.

*Sad Sam almost 6* istražuje, reprezentira i stimulira jedan period odnosno problematiku djetinjstva, možda čak i problematiku dječjeg terora odnosno nečega što s odrastanjem postaje teror. Solo se bavi procjenjivanjem točnosti sjećanja i memorije. To je oda odrastanju ili, s obzirom da oda možda zvuči poput new agea, bolje reći da kroz određenu predstavu slavim određeni period. Možda i slavlje zvuči... hm, pa čak i ranokršćanski, ali ima nešto u tom ritualnom aspektu samog procesa. Solo je lišen bilo kakve dekorativnosti ili pokušavanja traženja plesa odnosno plesnog izričaja kao zadnjeg utočišta komunikacije. U tom smislu, ples mi uvijek ostaje kao zadnja opcija. Dakle, sve ono što izlazi prije su stvari nevezane uz tjelesnost, iako je tijelo odnosno fizikus jedini medij koji je iznutra prisutan. U kontekstu *Sad Sam Series*, svaki solo stvara zaseban intuitivni proces kao inspiraciju za nastavak daljnjeg rada, tako da mi je želja da se oni nastave nizati. Kada radim sam, uvijek ostajem vezan uz ista područja te, koliko mi se god dječjački čini vezati se uz naslov, vidim da mi je u jednom naslovu poput SAD SAM TU, SAD SAM VAŠ ili SAD SAM BIO...riječ koju dodajem, uvijek zanimljivo fokusirati odnosno zumirati u određenu stavku ili određeni dio koji želim problematizirati. Ne polazim od onog istraživačkog problema u kojemu me nešto zaintrigira, ali me se ne tiče, a ipak me zaokuplja pa radim studiju o tome. Moj rad u završnom smislu nije studija nego više simulacija, dokumentacija nečega. No ne mogu pobjeći od toga da nazovem to i svojevrsnom interpretacijom. Želim naglasiti da je *Sad Sam* sve ono čega se tičem, problematika kojom se bavim je uvijek gledana sa stajališta sada i ovdje.

**MK:** Reci, da li se osobna tematika koju detektiraš, od koje polaziš, odnosi na *Sad Sam* serije ili se tvoj rad općenito može ukotviti u osobnoj problematici?

**MF:** Vidim da ne mogu polaziti od konceptualiziranja nečega što ne potiče od mene. Vidim jedan filter koji polazi od mene, počinje sa mnom i bavi se sa mnom. Naravno, uvijek uvidiš probleme vezane uz takvu početnu točku - vrlo je kompleksno, ako želiš ostati u nekoj vrsti poniznosti, lišenosti egoizma, a baviš se samo sobom. To je onda jedno drugo stanje koje mi je interesantno za ispitivanje. Tako mi je osobna tematika jedan od glavnih izvora rada i razlozi mi nisu bitni, bili oni terapijski, fetišistički... ali nadam se da se neću baviti

**Marjana Kralač:** Can you say something about the problem field of this new solo? What are you dealing with in this work?

**Matija Ferlin:** So, *Sad Sam Almost 6* or *Now I Am Almost 6* is split into two languages in its very title. The very ambiguity of the title is what interests me, since I don't want to leave the *Sad Sam* or *Now I Am* structure, it has always been the essence of my work. What I'm dealing with is actually contained in that sentence: *Sad Sam*. I opted for a series of solos, which I hope will be continued, but with one difference, namely that I intend to add various linguistic complements to that linguistic “essence”.

*Sad Sam Almost 6* deals with, or rather explores, represents, and stimulates a period of childhood and its problems, perhaps even the issue of childhood terror, or something that becomes terror with growing up. The solo seeks to evaluate the accuracy of remembering and memory. It is an ode to growing up or perhaps, since the word ode may sound somewhat new-ageish, it would be better to say that I am celebrating a certain period with a certain performance. Perhaps even celebrating sounds... hmm, sort of early Christian, but there is something in that ritual aspect of the process as such. The solo is void of all decorative elements or attempts at seeking dance or dance expression as the last refuge of communication. In that sense, dance will always remain my last option. Thus, everything that comes out earlier are things unrelated to physicality, even though the body or physique is the only medium that is present within. In the context of the *Sad Sam Series*, each solo creates a separate intuitive process as an inspiration for further work, so my wish is that they should keep coming. When I work alone, I always remain tied to the same fields and, however childish it may seem to get tied to a title, I can see that, in a title such as SAD SAM TU (NOW I AM HERE), SAD SAM VAŠ (NOW I AM YOURS), OR SAD SAM BIO (NOW I WAS)... when adding the last word, I always find it interesting to focus on or zoom a certain item or part that I wish to thematize. In these series, there is no problem with inspiration or stimulation whatsoever, since I do not start from a research problem that intrigues me although it doesn't concern me, but then it still preoccupies me, so I do a study on it. My work in its final form is no study at all, but rather a simulation or documentation of something. Still, I can't avoid calling it a sort of interpretation as well. I wish to emphasize that **Sad Sam** is all that concerns me, the problem I'm dealing with is always observed from the viewpoint of here and now.

**MK:** Does the personal topic that you detect and take as your starting point refer to the *Sad Sam Series* or is your work generally anchored in your personal interests?

**MF:** I can't start from conceptualizing something that doesn't come from me. I can see that one filter, which starts from me, begins with me, and deals with me. Of course, you always see problems related to such starting points and it becomes very complex if you want to remain in a sort of

**Matija Ferlin** je plesač, autor i koreograf koji živi i radi na relaciji Pula - Toronto - Ljubljana. Nakon intenzivne suradnje sa Sashom Waltz razvija svoj vlastiti autorski rad od kojeg možemo izdvojiti nedavnu seriju sola pod nazivom *Sad Sam*. Nova verzija pod nazivom *Sad Sam almost 6* je premijerno prikazana 2009. u Ljubljani.

**Matija Ferlin** is a dancer, author, and choreographer living and working in Pula, Toronto, and Ljubljana. After an intense cooperation with Sasha Waltz, he created his own artistic opus, from which one should mention the most recent piece: a series of solos under the title *Sad Sam*. A new version entitled *Sad Sam Almost 6* was presented in 2009 in Ljubljana.



sobom cijelo vrijeme, no neću zbog neke pristojnosti to ni odbijati.

**MK:** Spomenuo si tijelo kao posljednje utočište, radi li se u tom opisu o tvojim autorskim problematskim rješenjima? Povezala sam to jer, ako dolazi do autorskih rješenja tijekom procesa koji su netjelesni, možda je to već i naznaka nekog autorskog problematskog rješenja.

**MF:** Pa, ovako...svi težimo ka nekoj autentičnosti, umjetničkoj autonomiji. Ja se time ne bavim specifično i nije me sram kopiranog, nemam problema s neviđenim. Kada sam spomenuo tijelo kao zadnje utočište, mislio sam na ples kao izraz, ples kao zadnje utočište. Problematika koja nastaje iz pristupa da 'odučavam' sve što sam naučio. Pokušavam naći rupe koje ne manifestiram kroz rad i nekada se nađem u situaciji da sam potpuno lišen pokreta, odnosno bilo kakve fizičke manifestacije svoga tijela i upravo mi je to dovoljno da manifestiram ono što želim. No nije mi želja svesti sve na nulu, na taj *presence based work*. Svi razlozi vezani uz osobnu tematiku su dosta *casuality based* tako da je užasno teško naći apstraktnost u tome. Ja najčešće zaplešem u svojim predstavama kada je jedina intencija da to nešto bude čitano jedino kao ples. Tada to gubi bilo kakvo drugo značenje i postaje samo ples. Ostaje P-L-E-S i ne ide dalje od toga. Nije mi interes određenu informaciju prenositi kroz filter apstraktnog tijela ako to mogu reći, otpjevati ili napisati, i u tom slučaju, sve mi je puno lakše reći drugačijim metodama nego tijelom. Onda za tijelo koje pleše ostaju samo one stvari koje nisu u mogućnosti biti napisane, projicirane na neki drugačiji način. Po meni to onda postaje ples kao posljednje utočište komunikacije. Da ne pobijam ono što sam rekao prije, i tu se na kraju krajeva počinjem baviti apstraktnim jer ostavljam ples za one strukture koje ne mogu prenijeti bilo kojim drugim načinom. A onda se uz sve to javlja i jedan estetski dio...

**MK:** Vrlo si jasno topografirao polja u kojima ples malo manje direktno funkcionira nego neki drugi mediji. Još uvijek postoji taj mit da ples zapravo "samo što ne može sve". Rekla bih, standardna i pomalo kičasta predodžba o plesu koji sve može, prelazi granice, oslobađa, ima neku socijalnu funkciju...Što bi ti o tome rekao?

**MF:** Ne znam ima li to veze s povratkom kući, ali trenutno sam u jednoj fazi podijeljenosti u smislu - podijelio sam se na dva načina rada. Jedan je onaj koji se tiče moje iskonske želje zbog čega to radim i ne razmišljam uopće o publici. Mislim da je to jedan jako sebičan način rada i *Sad Sam* serije spadaju u taj dio. A ovaj drugi dio kojeg zovem "komercijalni Matija" i kojeg me zadnjih godinu-dvije više nije sram – on se bavi nekim drugim kontekstima. Taj Matija, u Puli, recimo u kontekstu INK, puno bolje funkcionira nego onaj prvi Matija. Ali uvijek se bavim istom metodom, materijalima; ovaj "sebični Matija" ima tendenciju ići u granice koje ni sam ne poznaje dok "komercijalni

humility, void of egotism, while dealing only with yourself. Then it becomes a different state, which is interesting for research. So my personal topics are a major source of my work and I don't really care about the reasons, whether they are therapeutic or fetishist (*laughs*)... still, I hope that I will not spend my entire life dealing with myself, although I don't intend to stop because of some decency.

**MK:** You mentioned the body as your last refuge. Does that describe the solutions to your artistic problems? I've made the connection because, if you reach some artistic solutions during processes that are incorporeal, it may be an indication of some solution to an artistic problem.

**MF:** Well, let's put it this way... We all tend towards some sort of authenticity or artistic autonomy. I am not especially concerned with it and I am not ashamed of copying, but I have no problems with the unseen either. When I mentioned the body as the last refuge, I was thinking about dance as an expression, dance as the last refuge. Perhaps these issues emerge from a rebellious approach, a wish to "unlearn" all that I have learned. I'm trying to find the holes that are not manifested in my work and sometimes I find myself in a situation where I'm completely void of movements or any physical manifestations of my body, and precisely that is sufficient for me to manifest what I want. But I don't want to reduce everything to that sort of zero, to that presence-based work, although I see that to raise my left hand in the air and to swing my knee upwards must be very well justified, namely why precisely that is happening in the body. All reasons linked to the personal theme are quite casualty-based, so it is awfully difficult to find any abstraction in that. After all, I mostly start dancing in my performances when the only intention is that it should be read exclusively as dance. Then it loses all other meaning and becomes dance alone. It remains D-A-N-C-E and doesn't go any further than that. I am not interested in transmitting certain information through the filter of an abstract body if I can say it, sing it, or write it down, since it is much easier to say it by using different methods than with the body. What remains for the dancing body are only those things which it is impossible to write down or project in any other way. In my opinion, that is dance as the last refuge of communication. And since I don't want to contradict what I said before, that is where I eventually begin to deal with the abstract, since I leave dance for those structures that I cannot transmit in any other way. And then, with all that, there is an aesthetical aspect...

**MK:** You have very clearly mapped the field in which dance functions somewhat less directly than some of the other media. There is still that myth that dance is actually "capable of almost everything." I would say that it is a standard and somewhat tacky image of dance as being capable of everything, crossing all borders, liberating, having a social function... What do you say?

**MF:** I have no idea whether it is related to coming home or I am currently in a phase where I am divided in that sense – I have divided myself between two modes of work. One regards my

Matija” ostaje u nekom principu i jednostavnijoj strukturi. Nije neuspjeh ili poraz ako mi netko nakon predstave kaže da nije ništa razumio, ali mi je to gubitak u samom načinu reprezentacije rada, ne želim to. Ne želim napraviti rad od kojeg će se netko odmah odmaknuti. Želim postaviti rad koji je lišen razumijevanja, ali ima neki drugi *underline* koji te stimulira. Kada pogledam unatrag, na jednog *Sad Sama-a* u kojem se ne mičem, koji je jako reduciran, koji ne komunicira i ljudi se dižu i odlaze s predstave, s druge strane sam pozvan da otvaram sajam knjige u Istri s jednim performansom za 800-1000 ljudi koji dolaze kupovati knjige. Odlučio sam to podijeliti. Recimo, predstava koju sam radio u Puli, za repertoar INK: jednostavno sam znao da je nasilno tražiti da radim ovo za publiku koja nije bila u mogućnosti svjedočiti genezi suvremenog plesa. I zamisli, sada ja dolazim, stojim sa štipaljkama i nešto manipuliram, lalala.... Ne želim im to priuštiti jer bi to značilo da radim *gap* u nekoj auditorijskoj evoluciji koji može samo zasmetati. Meni kao umjetniku bilo je gadno priznati da funkcioniram na taj način ali od kada si mogu postaviti te dvije struje to su mi stvari jasnije. Htio sam reći da mi interes nije biti razumljiv već biti u dijalogu. Sa svojim zadnjim radom ne mogu biti u dijalogu na način na koji to mogu biti u kontekstu INK. Mislim da to nije stvar podilaženja publici nego to smatram jednostavnom percepcijom stanja, intuitivnog ispitivanja teritorija, prevladavanja *gapova* na teritoriju na kojem nešto nastaje.

Da sumiram, radi se o diobi rada i jasnoj želji za onime što želiš raditi i onime što radiš. Kako sam to stavio u ta dva polja, počele su mi se otvarati neke nove stvari i razmišljanja o tome kako nešto prezentirati kao rad, kako komunicirati, a opet ne u kontekstu neke laži. Znači, radi se o dosta esencijalnom dijelu, a ovo je nekakav predesencijalni...

**MK:** Sada bih te pitala nešto specifično vezano uz tijelo i proces, postoje li kod tebe određeni rituali održavanja, odnosno kako bi opisao procesnost svog tijela?

**MF:** Maksimalnost održavanja i funkcioniranja mog tijela je to što se hranim i ne idem dalje od toga. Jednostavno, disciplina koja je trebala biti nekakav subjekt, kao nešto što bi trebalo biti prisutno u nekome tko se time bavi, mimoišla je mene i moj rad i istupila više u onaj tzv. glumački način ‘obradi se tijelu kada je to potrebno’, npr. pred predstavu. Za mene je davanje važnosti tijelu kao sredstvu gotovo utopijski način rada jer se uvijek želim prezentirati na onaj način na koji jesam, u potpunoj iskrenosti i sa svim onim što se dešava oko mene, s prehladom, slomljenom rukom iz djetinjstva, itd. Dakle, svako tjelesno definiranje i oblikovanje koje bih radio svakodnevno ima određenu skrivenu želju da to tijelo bude u konstantnoj formi i određenoj spremnosti, a to je tijelo koje mene ne zanima. Ne zanima me tijelo koje je spremno na sve, koje se ne može iznenaditi i ne zanima me tijelo koje je spremno na virtuoznost. Ima nešto u

primordial desire, namely why I’m doing this, and I don’t think about the audience at all. I think that it is a very selfish mode of work and the *Sad Sam* series belong to that part. The other part, which I call “the commercial Matija” and which I’ve stopped being ashamed of in the past year or two – that one deals with different contexts. That Matija functions much better in Pula, let’s say, in the context of INK, than the first Matija. I’m always dealing with the same method, the same materials, only that “the selfish Matija” has the tendency of crossing the borders that he doesn’t even know, while “the commercial Matija” stays within a single principle and a simpler structure. I don’t think it is a failure or defeat if someone tells me after the show that he didn’t understand a single thing, but it is a loss in the very way of representing the work and I don’t want that. I don’t want to produce something that people will immediately reject. I want to set up a piece that is void of understanding, but has some other underline aspect that simulates you. I can look back to a *Sad Sam* in which I was not moving and which was very reduced, which didn’t communicate and people were getting up and leaving the show, while on the other hand I was invited to open a book fair in Istria with a performance for 800-1000 people that were coming to buy books. I decided to divide it. For example, the show that I was doing in Pula for the INK repertoire: I simply knew that it was vicious to demand that I should do it for an audience that had not witnessed any genesis of contemporary dance. Imagine me coming, standing there with some pegs and manipulating something, la-la-la... I didn’t want to do that to them, because it would have meant that I was producing a gap in a theatre evolution that could only be disturbing. For me as an artist, it was awful to admit that I functioned that way, but since I established these two parallel tracks, things have become much clearer to me. What I meant to say is that my interest is not to be understandable, but to be in a dialogue. With my last piece, I can’t be in a dialogue in a way that I can be in the INK. I don’t think that it means flattering the audience, I simply perceive it as the situation and I intuitively explore the territory, overcoming gaps in those areas in which something is emerging.

To sum it up, it is about the labour division and a clear desire for what you want to do and what you’re doing. The moment I placed it in these two fields, new things and reflections opened up about how I could present something as my work, how I could communicate, yet without lying. So it is rather an essential part, while this one is sort of pre-essential...

**MK:** Now I would like to ask you something specifically linked to the body and the process. Do you practice certain rituals of maintenance? How would you describe your body in terms of process?

**MF:** The maximum of maintenance and functioning of my body is the fact that I eat and it doesn’t go much further than that. Simply, the self-discipline that was supposed to become some sort of a subject, something that should be present in anyone who is in this field, has somehow bypassed me and my work, so it rather comes to the foreground in that actor’s manner, like “address your body when it’s needed”; before the show, for example. I find it very

toj životnoj prirodosti, u tom nemodificiranom tijelu. Zanima me tijelo koje kao medij stoji na sceni i ne radi ništa. Čisto tijelo kao nulta točka od koje polaziš. Ne daj bože da se dogodi nekakav hendikep koji mi ne bi mogao omogućiti da napravim sve što mogu napraviti sada, ali opet sumnjam da bi me to zaustavilo da idem dalje. Ono što me zanima je *imprinted body*. Najveći apsurd je taj što predajem tehniku, i to visoko energetski *class*, no nešto je zaštekalo u disciplini, u načinu rada, možda bih to mogao nazvati pomalo buntovnim. Prvo sam htio otići u snažnu tjelesnost. Ona mi je bila primamljivija od studija unutrašnjosti tijela ili bilo čega drugog, no sada shvaćam da me u tom principu tijelo ne zanima.

**MK:** S obzirom da radiš na relaciji Pula - Toronto – Ljubljana, reci mi za kraj nešto o svom fokusu u budućnost; želje, potrebe, namjere

**MF:** Ako pogledam već isplaniran period do 2010., sve su stvari vezane uz kazalište i izvedbu. Ali s druge strane, kad bi me netko pitao koji su moji planovi, nema tu ničeg vezanog za umjetnost. (smijeh) Što se tiče struke, želja mi je da se kroz nekoliko godina u Puli osnuje jedna struktura za kojom će svako iole veće mjesto u kojem je ples, performans i izvedba prisutna kao medij. P.E.T.I. DOM je radni naslov za produkciju, edukaciju, teoriju i izvedbu, no to je još u začecima. Želja nam je uklopiti Pulu i pulsku publiku u jedan širi kontekst. Htio bih kroz P.E.T.I. DOM materijalizirati svoje iskustvo i znanje, pritom ne mislim nužno na financijsku materijalizaciju. Kroz komunikaciju tog tipa htio bih utjecati na sredinu, mijenjati sredinu onime što radim i doći do nekog kredibiliteta koji će dati širi smisao od pukog jednogodišnjeg propitivanja samog sebe.

difficult to speak about self-discipline and about the body as a tool that I am taking care of because I need it for my work. No, there is no such division... Probably if I were a writer, I would not appreciate that typewriter, that keyboard, or a ball-pen. For me, giving importance to the body as a tool is an almost utopian way of working, since I have always wanted to present myself in the way in which I am, in complete sincerity and with all that is happening around me: with a cold, with the arm that I broke in the childhood, etc. Therefore, any definition or workout that I would do on an everyday basis would express a certain hidden wish to maintain my body permanently fit and ready, and that sort of body wouldn't interest me. I am not interested in a body that is ready for everything, that cannot be surprised, and I'm not interested in a body that is ready for virtuosity. There is something in that living naturalness of an unmodified body. For example, when you tell someone to "stretch his hand", I appreciate the hand that has not learned it, that has no definition like the hand of a dancer. It is precisely that definition of the body that is created through self-discipline and constant work on yourself, but in my opinion it is detached from the body that interests me. I'm interested, for example, in the body that stands on the stage as a medium and doesn't do anything. It is a pure body as a zero point from which you start. God forbid some sort of handicap should happen and prevent me from doing everything I can do now, but still I doubt that it would stop me from going further. What interests me is the imprinted body. The greatest absurdity is that I teach technique, even a highly energetic class of it, but something has gone wrong with the self-discipline and the working method, perhaps I might call it somewhat... rebellious. First I wanted to go in the direction of extreme physicality. It was more attractive to me than studying the interior of the body or anything else, but now I realize that in that aspect the body is of no interest to me.

**MK:** How does your residential topography Pula - Toronto - Ljubljana function? And finally, tell me something about your focus in the future: wishes, needs, plans?

**MF:** If I look at the time until 2010 that is already planned, all that I see are things related to the theatre and performance. But on the other hand, if someone asked me about my plans, I would not list anything related to art. (*laughs*) Professionally, my wish is to found P.E.T.I. Dom in a few years. It is a structure desired by every larger town in which dance, performance, and theatre are present as a medium. P.E.T.I. Dom is a working title for production, education, theory, and performance, but it is still in its beginnings. Our wish is to incorporate Pula and its audience into a broader context. I would like to materialize my experience and my knowledge through P.E.T.I. Dom, although I don't necessarily mean any financial gain. I would like to have some sort of communication that would influence the surrounding, I would like to change that surrounding with what I am doing and reach a level of credibility that would give a broader sense to it all, more than just one year of self-exploration.





Nikolina Pristaš, photo: Iva Korenčić

## Nikolina Pristaš

Razgovarala / Interviewed by Marjana Krajač, 15.12.2008

Translated from the Croatian by Marina Miladinov

**Nikolina Pristaš** je koreografkinja, autorica i plesačica. Jedna je od suosnivačica autorskog kolektiva BADco, unutar kojeg je realizirala brojne koreografske i autorske projekte; od inicijalne *2Tri4* (2001.) preko *Solo me* (2002.), *Fleshdance* (2004.), *Promjena* (2007.), te *1 siromašai i jedna 0* (2008.). Nikolinin koreografski i izvedbeni rad intenzivno je ukotvijen u fenomenologiji tijela te smo s njom razgovarali o nekima od tih fenomena.

**Nikolina Pristaš** is a choreographer, author, and dancer. She is also one of the founders of BAD.co, an art collective with which she has realized numerous choreographic and artistic projects, from *2Three4* (2001) to *Solo Me* (2002), *Fleshdance* (2004), *Changes* (2007) and *1 poor and one 0* (2008). Nikolina's choreographies and performances are intensely anchored in the phenomenology of the body, so we spoke with her about some of these phenomena.

**Marjana Krajač:** Prvo bih te općenito pitala, kako bi opisala svoje autorsko i koreografsko problematsko polje?

**Nikolina Pristaš:** Rekla bih da postoje dva interesa; potraga za time kakva druga tijela je moguće imati u plesu, kroz ples, postavljanje uvjeta u kojima se ta invencija plesnog tijela događa, s jedne strane. I s druge, mišljenje odnosa među tijelima, bavljenje pažnjom plesača, odnosom nastajuće koreografije i inicijalne ideje, koncepta... Uvijek krećem u proces s konkretnim interesom koji je više idejni, kreativno-problemski nego plesački. Najveći dio vremena u procesu posvetim tome kako naći plesni izraz koji je adekvatan, korespondira ili je u blizini ideja koje me preokupiraju.

**MK:** Spomenula si adekvatnost ideji. Možeš li topografirati različite pristupe s obzirom na način na koji su oni adekvatni ideji i prokreira li se za svaku ideju novi pristup ili ipak postoji zajednička poveznica koja bi se mogla nazvati tvojom filozofijom plesa?

**NP:** Poveznice postoje, svakako, vremenski odmak pokazuje kontinuitet interesa. Ja bih ih nazvala obilježjima poetike. Općenito govoreći, ono što me zanima jest integritet, cjelovitost tijela u plesu. Zanima me tijelo koje se topi kroz skalu intenziteta pokreta, koje nastaje u kombinatorici elementa, koje vidljivo misli dok pleše, donosi odluke, nestaje u plesu. U *Fleshdance*-u sam se bavila spletom koreografskih problema; animalnim u tijelu, pitanjem pogleda, erotičnosti, ritmičnosti – koje sam uglavnom derivirala razmišljajući o slikama Francisa Bacona i čitajući o njegovom slikarstvu. Da bih mogla krenuti u koreografiju prvo sam se morala odmaknuti slikarstva, da ne upadnem u zamku 'preslikavanja', imitacije; jer prevođenje iz jednog medija izražavanja (u ovom slučaju, slikarstvo) u drugi (koreografija) je uvijek i prevođenje u drugi koordinantni sustav, sustav koji je određen drugačijim parametrima. Znači, trebala sam upoznati ideje i poetičke procese u pozadini Baconove slike da bi slika mogla postati proces. Kada je jednom jasno kakvo tip tjelesnosti tražim, onda više nije sve moguće, tada radim dalje na tome dok to ne iscrpim; proizvodim materijale u sličnom modusu, nagomilavam ono što mogu locirati negdje u blizinu i pokušavam poštovati taj proces proizvodnje, čak i ako se počnem odmicati od inicijalne zamisli.

**MK:** To postaje jedna vrsta entiteta za sebe.

**NP:** Tako je. Procesom se oblikuje izvedbena materija koju promatraš u živoj izvedbi. I onda pri kraju procesa, kad počinješ strukturirati, u finalnom dramaturškom poslagivanju, ponovno u promišljanje ulazi inicijalni niz ideja. Tada se intenzivnije razmišlja o tome u kojoj mjeri napravljeni materijali korespondiraju s polazišnim idejama, postavlja se dramaturško pitanje: kako to sve skupa proizvodi smisao?, ali ne više isključivo na razini koreografije

**Marjana Krajač:** I would first like to ask you a rather general question: How would you describe your field of artistic and choreographic issues?

**Nikolina Pristaš:** I would say that it consists of two main interests: on the one hand, it is the quest for other bodies that can be created in or through dance, and establishing the conditions in which that invention of the dancing body can take place. On the other hand, it is the reflection on various relationships between the bodies and dealing with the dancer's attention, the relationship between the emerging choreography and the initial ideas and concepts... I always start the process with some real interest in mind, which is related to ideas and creative issues rather than dancing. I tend to dedicate most of my time in that process to the question of finding an adequate dancing expression and whether it corresponds to or only approximates the ideas that preoccupy me.

**MK:** You mentioned the problem of adequacy with respect to ideas. Can you map various approaches as to the way in which they are adequate to ideas? Do you create a new approach for each idea or is there a common link that you could call your dance philosophy?

**NP:** There are links, to be sure, and time detachment reveals the continuity of interest. Perhaps I could call them poetic features. Generally speaking, what I'm interested in is the integrity, the wholeness of the body in dance. I'm interested in the body that melts through the range of movement intensities, emerging through the combination of elements and manifestly thinking while it dances, making decisions and vanishing in dance. In *Fleshdance*, I dealt with a cluster of choreographic problems: the animal aspect of the body, the gaze, eroticism and rhythmic movement – which I mostly derived by reflecting on the canvases of Francis Bacon and by reading about his painting. In order to venture into the choreography, I first had to detach myself from painting in order not to fall into the trap of "replicating" or imitating, since translating from one medium of expression (painting in this case) into another (choreography) always entails translating into another system of coordinates, a system that is determined by different parameters. In other words, I had to get familiar with the ideas and poetic processes behind Bacon's painting in order to turn that painting into a process. Once it is clear what type of corporality I am looking for, it is no longer possible to do just anything; I have to work on that thing until I exhaust it; I produce materials in a similar mode, accumulating what I can locate somewhere nearby and trying to respect that process of production, even if I'm beginning to detach myself from the initial idea.

**MK:** It becomes an entity in itself.

**NP:** That's right. It is in that process that one creates the performative material that you see in the actual performance. And then, towards the end of the process, when you begin to structure, to create the final dramaturgical compilation, the initial set of ideas re-enters the reflection. Then you start thinking more intensely about the measure in which the creative material corresponds to the initial ideas, you

već na razini predstave. *Solo me* je u ovom pogledu iznimka jer sam u to vrijeme tek ulazila u polje koreografije i naučila važnu lekciju; da ne pokušavam stvarati pretpostavljajući jedan-na-jedan korespondenciju između teorijskih postavki i koreografske prakse. To je naprosto neadekvatno.

**MK:** Korespondencije u kom smislu?

**NP:** Čitala sam tada knjigu Petera Sloterdijka *Doći na svijet, dospjeti u jezik*. Zanimala me ideja započinjanja, odnosno samo-započinjanja na sceni. No, ono što se može u tekstu ne može se nužno na isti način u koreografiji - učinci riječi i pokreta se razlikuju. Tada sam shvatila da ono što čitam, što me fascinira kao misao, nije baš tako lako prevesti u kazališno djelo. Ponekad se forsiranje nekih stvari pokaže neproaktivnim jer te proces vodi na drugi put.

**MK:** Kada govorimo o prevođenju jednog medija, teksta ili apstrahiranih ideja i misli u koreografski materijal, zanima me kako bi objasnila moment te poveznice, znači, niti tada kada je nešto još uvijek apstraktna ideja, niti moment kada je to već koreografski kod, nego taj transport između?

**NP:** S obzirom na dosadašnje iskustvo rekla bih da je to izvođačka intuicija. To bi bio neki pokretački moment, gotovo ludički moment. Sve što proživljavamo ostavlja nekog traga u, na, po našem tijelu, bilježi se u taj valiki senzorijski organ, mijenja nas, mijenja naše kretanje, odnos prema sebi i prema svijetu oko nas. Isto tako, u procesu nikada ne krećem od jedne ideje nego pokušavam prići temi s više strana.

**MK:** Kako bi definirala izvođačku intuiciju?

**NP:** Rekla bih da je to neka vrsta kompleksne ekspresije ne-do-kraja-probavljenih ideja; eksplikacija nečega što je u situaciji koja još nije samu sebe predstavila, imenovala. To doduše ne isključuje tjelesne navike, tjelesnu memoriju, ali se pojavljuju neki novi odnosi, nešto još neartikulirano, nepredvidljivo. Korisna analogija za pojašnjavanje može se izvući iz nogometa; u žaru igre nogometaš trči tamo gdje predviđa da će lopta doletjeti ovisno o dinamici i konstelaciji na terenu, samo trenutak prije nego udari loptu on još ne može precizno znati kamo će je usmjeriti, ali znati će to u milisekundi kada se njegova kopačka susretne s loptom.

**MK:** Osim dramaturške i strukturne obrade predstave, koja je uobličuje unutar nekih gabarita, postoji li neki povratni moment od materijala prema inicijalnoj ideji. Misliš li, utopijski, da je moguć upgrade te početne ideje. U širem smislu onda i upgrade kolektivnog znanja. "Kolektivnog znanja" zvuči zaista utopijski.

**NP:** Sad mi pada na pamet ona osnovnoškolska definicija umjetnosti: umjetnost kao preoblikovanje stvarnosti. Sklona sam vlastitom procesu pristupati kao vlastitoj vježbalici za

ask the dramaturgical question of how all that makes sense, but no longer exclusively on the level of choreography, but also on the level of performance. *Solo Me* is an exception in this respect, since at that time I was only entering the field of choreography and learning an important lesson: I shouldn't try to create something by supposing one-to-one correspondence between theoretical premises and choreographic practice. That is simply inadequate.

**MK:** Correspondence in what sense?

**NP:** At that time I was reading Peter Sloterdijk's *Coming-to-World; Coming-to-Language*. I was interested in the idea of initiating, or rather self-initiating on stage. But what you can find in the text is not necessarily the same in the choreography – the effects of words and movements are different. Then I realized that what I was reading, what was fascinating me as a thought, was not really easy to translate into a theatre performance. Sometimes enforcing certain things turns out unproductive, because the process is taking you in a different direction.

**MK:** Speaking about translating a medium, text, or abstract ideas and thoughts into choreographic material, how would you explain the moment of that link, I mean not when something is still an abstract idea or the moment when it is already a choreographic code, but that transfer in between?

**NP:** As for my personal experience so far, I would say that it is the performer's intuition. It would be a sort of moving moment, which is almost ludic. All that we experience leaves a trace in, on, and all over our bodies, it is documented in that large sensorial organ, changing us, changing our movements, our attitude towards ourselves and the world that surrounds us. Similarly, I never start from a single idea in the process; instead, I try approaching the theme from various sides.

**MK:** How would you define the performer's intuition?

**NP:** I would say that it is a form of complex expression of not-fully-digested ideas: an explication of something that is found in a situation that has not represented or named itself yet. To be sure, that does not exclude bodily habits or bodily memory, but some new relationships emerge, something yet unarticulated and unpredictable. A useful analogy to explain that could be taken from football: in the heat of the game, the footballer runs where he predicts that the ball will land, depending on the dynamics and the constellation on the field, and a moment before he hits the ball he can't know precisely where he will direct it, but he will know that in that millisecond when his shoe meets the ball.

**MK:** Besides the dramaturgic and structural production of the show, which shapes it within certain settings, is there a feedback moment from the material towards the initial idea? Do you think, utopically speaking, that it is possible to upgrade that original idea and, in a broader sense, to upgrade the collective knowledge? "Collective knowledge" sounds really utopian.

**NP:** What comes to my mind now is that primary

mišljenje i kreativnost. Ako je proces takav da uključuje eksperimentiranje, pogrešku kao kreativni moment, proizvodnju, promatranje, analizu, uspoređivanje, onda je nesumnjivo moje znanje o stvarima i iskustvo to koje se nadograđuje. No, kazalištem se bavim između ostalog i da bih o tome komunicirala. Zanima me raditi predstave koje provociraju i pozivaju gledatelja na razmišljanje jer mišljenje je kreativni proces. A to da li se gledateljovo znanje nadograđuje ovisi, rekla bih, i o njegovom aktivitetu. Proces rada je kao putovanje na kojem se iskustvo učenja samo pojačava kroz dodir s mišljenjima i kreativnošću suradnika jer odluka za započinjanje procesa rada na nekoj predstavi je često trenutak prije samog procesa.

**MK:** Ima neku drugu vremensku koordinatu.

**NP:** Upravo tako, pa onda s obzirom na to na predstave gledam više kao na točke sedimentacije nekog znanja i iskustva nego pouke, parabole, završene misli o nečemu.

**MK:** Transport na liniji ideja - materija je odlična poveznica do jedne misli koju Kant ovako razlaže: "Nazivam svaku spoznaju transcendentálnom koja se ne bavi objektima nego spoznajom o objektima, u slučaju da je ista uopće a priori moguća." (iz *Kritike čistog uma*). U tom kontekstu, što bi mogli nazvati transcendentálno tijelo? Pod transcendentálnim tijelom bih dakle smatrala tijelo koje u ovom transportu ideja-materija postaje poveznik ili transporter koji postaje taj objekt koji propituje mogućnost mišljenja o samom sebi.

**NP:** Nisam sigurna da znam odgovoriti na ovo pitanje, ali prvo bih rekla da je moj rad u umjetnosti kombinacija znatiželje, intuicije i refleksije, znanja, učenja. Veza između intuitivnog proizvedenog i svijesno, naučeno proizvedenog bi trebala biti obilježena stalnim kretanjem od jednog k drugom. Ako neki kreativni proces za mene ima trajniju vrijednost onda se ona sastoji u tome da sam učila o stvarima i reflektirala to kroz što sam iskustveno prolazila, bilo da se radi o mom radu ili o radu drugih ljudi. To se ne odnosi samo na širenje mog znanja o plesu, tehnici, koreografiranju, dramaturgiji, umjetnosti općenito već i o odnosima s ljudima, prema stvarima u svijetu. Jedino što si stalno zamjeram jest da ne nalazim više vremena za bavljenje 'onime što se odbacuje' od procesa, za bilježenje pitanja i zaključaka – pisanje je korisna taktika za sređivanje misli i dojmova, učenje, kreativnu proizvodnju. A transcendentálno tijelo... Teško mi je povezati ples s pojmom transcendentálnog. Kao da ne vidim jednu apstraktnu ideju koja se utjelovljava već umjesto toga stoji kompleksnost procesa. Svoje tijelo doživljavam kao neki kompleksni splet kojeg ne mogu do kraja razmrsiti i često mi je potpuno netransparentno unatoč tome što mogu u određenoj mjeri kontrolirati svoje fizičko ponašanje. Možda ovaj primjer može nešto rasvijetliti po tom pitanju: u radu na predstavi *1 siromašan i jedna 0* puno smo se bavili pitanjem slike tijela u plesu pa

school definition of art: art is the process of restructuring the reality. I tend to approach my process as if it were my own device for training reflection and creativity. If the process is such that it entails experimentation, error as a creative moment, production, contemplation, analysis, and comparison, then it is undoubtedly my knowledge of things and my experience that are being upgraded. However, I'm also in the theatre in order to communicate about it. I'm interested in doing shows that provoke and invite the spectator to reflect, since reflection is a creative process. Whether the spectator's knowledge is upgraded, that depends, I would say, on his own activity as well. Working process is like a journey on which the experience of learning is only intensified through contact with thoughts and creativity of your collaborators, since the decision to initiate the working process in order to create a performance is often made only a moment before the process itself starts.

**MK:** It has a different time coordinate.

**NP:** Precisely. And then, one must take into account the fact that I look at my performances as points of sedimentation of knowledge and experience, rather than morals, parables, or final thoughts on something.

**MK:** Transfer on the line of idea-matter is an excellent link to a thought that Kant has presented in the following way: "I call all cognition transcendentáln that is occupied not so much with objects but rather with our a priori concepts of objects in general." (from the *Critique of Pure Reason*) In that context, what would you call transcendentáln body? I would think that transcendentáln body is a body that, in this transport from idea to matter, becomes the connector or transporter that becomes the object questioning the possibility of thinking about itself.

**NP:** I'm not sure I can answer that question, but first of all I would say that my artistic activity is a combination of curiosity, intuition, and reflection, of knowledge and learning. The link between an intuitive production and a conscious, informed production should be marked by a permanent movement from one to another. If the creative process has any value for me that is more durable, then it is the fact that I've learned about things and reflected upon what I was experiencing, be it in my own work or that of other people. That doesn't refer only to expanding my knowledge on dance, techniques, choreography or dramaturgy, on art in general, but also to my relationship with people and the things of this world. The only thing I am never quite happy with is that I can't seem to find more time for dealing with "what is discarded" in the process, for documenting questions and conclusions – writing is a useful strategy for arranging your thoughts and impressions, for learning and creative production. As for the transcendentáln body... For me, it is difficult to link dance with the notion of the transcendentáln. Basically, I do not see a single abstract idea that is being embodied, but rather the complexity of the process. I experience my body as a complex constellation that I cannot really sort out and often I find it completely opaque, despite the fact that I am able to control my physical behaviour to a certain extent. Perhaps the following example can



nas je proces logično doveo i do toga da analiziramo slike koje proizvode naša tijela u slobodnoj improvizaciji, improvizaciji bez zadatka. Znači, što plešem kada ne znam što plešem? Ispalo je da svako od nas pleše neku vlastitu (neosvještenu) sliku plesa, neku vlastitu sistematizaciju, sedimentirano iskustvo plesa koje se dâ naknadno opisati riječima. Tu sliku mi sami ne bismo mogli opisati jer je proizvodimo kroz kompleksnost tjelesne artikulacije. Za osvještavanje je prvo potreban promatrač, a onda se rad sastoji u tome da osvještavaš odluke koje svjesno-nesvjesno donosiš dok plešeš, kao da osvještavaš vlastiti stil u plesu, formu za materiju koju već imaš. To nije nimalo lagano, ali je izuzetno bitno za rad, za napredak. Kada si me pitala na početku što je to zajedničko mojim autorskim predstavama povezala bih s ovim pitanjem to ovako; koliko se god se moji umjetnički interesi oblikuju i kroz razmjenu s drugim ljudima, komunikaciju s mojim kolegama, u plesu se stalno vraćam na nešto što je singularno moje, kao da stalno nešto tu još želim osvjestiti.

**MK:** S pojedinim autorima sam razgovarala o temi "gdje su granice plesa kao medija", a tebe bih zauzvrat pitala: što ples može? Preciznije, kako ples, u lokalnom ali i globalnom kontekstu može zgrabiti puno dalje izvan svog primarnog radnog polja i ući u problematike civilnog društva, kulturalne proizvodnje, kulturalne ideologije?

**NP:** Misliš li na ples kao umjetnički izričaj ili...

**MK:** Točno. Moramo definirati da li govorimo onda o suvremenoj plesnoj umjetnosti općenito ili o suvremenosti te umjetnosti, a drugi bio P-L-E-S u nekom cunninghamovskom smislu.

**NP:** Možda je zgodnije pričati o koreografiji jer ples je fenomen ljudskog tijela. Slike i ideje koje proizvodimo i predstavljamo predstavama mogu mijenjati percepciju gledatelja, dodati nešto njihovoj perspektivi. Mogućnost da se ta promjena percepcije i dogodi je jedan od razloga zašto se bavim teatro.

**MK:** Kada kažeš promjena percepcije, kako bi precizirala tu promjenu, u odnosu na što?

**NP:** U odnosu na postojeće stavove ili odnose među stvarima u svijetu. Ne bavim se kazalištem da bih potvrdila da svijet jest onakav kakvim ga znamo. Zanima me da predstava stoji kao neka ponuda u procijepu između onoga što znamo i onoga što još možda ne znamo ili o tome ne mislimo. Umjetnost upravo to omogućuje; sve zamislive nove svjetove i odnose u njima.

shed some light on the problem: while working on *1 Poor and One 0*, we dealt a lot with the image of the body in dance, so that process logically brought us to analyzing the images that our bodies produced in free improvisation, improvisation with no tasks. In other words, what do I dance when I don't know what I am dancing? It turned out that each of us was dancing his or her own (unaware) image of dancing, a sort of one's own systematization, a sediment experience of dance that could be subsequently described in words. But we couldn't describe that image by ourselves, since we produced it through the complexity of our bodily articulation. In order to become aware of it, you first need a spectator, and then your work consists in becoming aware of the decisions that you make while you dance, be it consciously or unconsciously, as if you were becoming aware of your own style in dancing, a form for the matter that you already have. That is by no means easy, but it is exceptionally important for one's work and progress. Coming back to your first question about the common link between my performances, I would connect it to this question in the following way: regardless of how much my artistic interests are formed through exchange with other people and communication with my colleagues, in dance I always turn back to something that is exclusively mine, as if I were still trying to become aware of something.

**MK:** With some authors I talked about the issue of "limitations of dance as a medium", but with you I would like to modify my question: what is dance capable of doing? More precisely, how can dance, both in the local and in the global context, reach far beyond its primary field of activity and address the problems of the civil society, cultural production, or cultural ideology?

**NP:** Do you mean dance as an artistic expression or...?

**MK:** Precisely. We must define whether we are speaking of contemporary dance as art in general or about the contemporaneity of that art, and the other thing would be D-A-N-C-E in some Cunninghamian sense.

**NP:** Perhaps it is more adequate to speak of choreography, for dance is a phenomenon of the human body. Images and ideas that we produce and represent in our performances can change the perception of the spectators, add something to their perspective. The possibility that this change of perception should really happen is one of the reasons why I'm in the theatre.

**MK:** Speaking about the change of perception, how would you define that change, in relation to what?

**NP:** In relation to the existing attitudes or relationships between the things in this world. I'm not in the theatre in order to prove that the world is as we know it. I'm interested in performance as an opportunity that stands in between what we already know and what we may not know or even think about. That is precisely what art makes possible: all those new worlds you could think about and the relationships within them.



Selma Banich / Sandra Banić Naumovski, photo: Iva Korenčić

## 00UR Selma Banich & Sandra Banić Naumovski

Razgovarala / Interviewed by Marjana Krajač, 9.12.2008

Translated from the Croatian by Marina Miladinov

**Marjana Krajač:** Na početku, što biste na polju metodologije istakli kao specifičnost OOUR-a?

**Sandra Banić Naumovski:** Nismo vezani za svoje pozicije, ni autorske ni izvođačke. Broj izvođača i autora konstantno se mijenja. Može se dogoditi da netko iz ekipe suradnika koji nisu primarno izvođači odluči nastupiti umjesto nas.

**Selma Banich:** Nisu samo izvođačke pozicije tranzitne. Takve su i autorske pozicije. Sama odluka o radu proizvodi nedefinirane funkcije koje nas potom prisvajaju. Naše predstave su vrlo koherentne u smislu estetskog, ideološkog i izvedbenog sustava te su proizvod nekonkretnih okolnosti i neimanja potrebe da se stvara kroz funkciju i izvedbenu predodređenost.

**MK:** Radi li se o metodologiji realnosti?

**SB:** Više o metodologiji okolnosti; proces je uvjetovan projektom, vremenom i prostorom. Radi se o metodologiji koja je tematski, estetski, politički i ideološki vezana za okolnosti grupe i pojedinca.

**SBN:** Ako nešto može opisati i održati OOUR kolektivom, onda je to pokušaj komuniciranja vlastitih misli, a ne strukturiranja vlastite metodologije.

**SB:** Za OOUR je specifičan ne-zajednički proces. Djeluje poput grupe kroz koautorsku platformu. Ne postoji trenutak kada nešto mora postati zajednički proces niti krećemo od takve ideje. Svaki pojedinac ima misaoni proces 'iz strasti' te se on odvija u paralelnim kolateralnim promišljanjima koja rezultiraju predstavom.

*(Sandra odlazi zbog neodgodivih obaveza pred premijeru nove predstave.)*

**MK:** U recentnim radovima *Salon* i *White box* čini mi se da ste najodlučnije radikalizirali autorsku upotrebu vremena ili vremenskog tijeka. Imam jedan zanimljivi citat Meg Stuart na ovu temu: "Koreografski čin je čin osobnog odnosa autora prema faktoru vremena."

**SB:** U *Salonu* smo se u procesu bavili realnim vremenom, odnosno vremenom kao su-izvođačem. Na neki način u *Salonu* se izvedbom stvara protok vremena, tj. postaje vidljiv. Realno vrijeme provedeno 'između' izvedbe i gledatelja u tom trenutku postaje vidljivo. Ne govorim u filozofskom smislu viđenja vremena niti o vremenu kao kolateralnoj žrtvi eventa ili događaja. Vrijeme nije samo "nešto što se troši izvedbom". Vrijeme je sastavni dio događaja i nešto jednako izvedbeno kao i izvođač. U tom radu smo preuzeli utjelovljenje ideje kroz izvedbu. Izvedba je proizvela bavljenje vremenom i vidljivo vrijeme. Ukidanjem virtuosne žive izvedbenosti dobili smo vrijeme koje prolazi. Time otvaramo pitanje što je gledatelj u tom vremenu, kako on participira, te proizvodi li vrijeme-izvedbu. Nusproizvod te predstave je vrlo interaktivan, ali ne u smislu

**Marjana Krajač:** How do you decide on your working methodology?

**Sandra Banić Naumovski:** We are not tied to our positions, neither as authors nor as performers. The number of performers and authors is constantly changing. For example, if the two of us start a research, that doesn't mean that we will also complete it. It can happen that someone else from our team of collaborators, who is not primarily a performer, decides to perform instead of us.

**Selma Banich:** The performing positions are not the only ones that are transitory. The positions of authors are the same. We never enter a project with clearly divided functions. The very decision about the project produces certain "non-plastered" functions that will later adopt us. Our shows are quite coherent in terms of aesthetical, ideological, and performing systems, they are a product of vague circumstances and the lack of need to create through function and performing predetermination.

**MK:** Is it a methodology of reality?

**SBN:** It is rather a methodology of circumstance, even though we have no defined methodology, since the process is defined by the project, as well as by time and space.

**SB:** Methodology is thematically, aesthetically, and ideologically tied to the circumstances of the group and the individuals.

**SBN:** If something can describe and sustain OOUR as a collective, than that's it. We are involved in trying to communicate our own thoughts.

**SB:** For OOUR, the non-common process is specific. There is no moment when something must become a common process and we do not start from that idea. Each individual has a thinking process "out of passion" and it takes place in parallel collateral reflections that result in a performance.

*(Sandra must leave for some urgent appointments before the premiere.)*

**MK:** In your recent pieces *Salon* and *Whitebox*, you seem to have radicalized very decisively the artistic use of time or duration. Here is a very interesting quotation from Meg Stuart on the topic: "The choreographic act is an act of personal relationship between the author and the time factor."

**SB:** In *Salon*, we dealt with real time in the process, time as a co-performer. In a way, we created a flow of time during the performance, we made time visible. The real time spent "between" the performance and the spectator became visible at that very moment. I do not speak about time in the philosophical sense or as a collateral victim of the event. Time is not only "something that is spent in the performance." Time is the integral part of the event and something it is equally performative as the performer. In *Salon*, we adopted the incarnation of ideas through performance. The performance encouraged dealing with time and produced visible time. By abolishing the virtuosity of live performance,

OOUR, čije su osnivačice **Selma Banich** i **Sandra Banić Naumovski** je koautorska inicijativa grupe autora različitih umjetničkih praksi koji su se okupili s ciljem istraživanja granica vlastitih autorskih predispozicija unutar zadanih izvedbenih koncepata. Grupa je nedavno realizirala radove *Stvarajući Eve* (2006.), *Salon* (2007.), *Chew* (2008.), *White Box* (2008.), a razgovaramo s njima deset dana prije premijere njihove nove predstave.

OOUR was founded by **Selma Banich** and **Sandra Banić Naumovski** as a collaborative initiative of a group of authors involved in various artistic practices, who came together with the aim of researching the limits of their predispositions within the predefined concepts of performance. The group has recently staged performances such as *Creation of Eve* (2006), *Salon* (2007), *Chew* (2007), and *Whitebox* (2008). We interviewed them ten days before the premiere of their new show.

taktilne interakcije. Događa se svojevrsna reakcija gledatelja na protok vremena i način na koji se on odnosi naspram te činjenice, što on proizvodi suočavajući se s vremenom koje postoji.

**MK:** Skicirala bih svojevrsni trokut, a to je: autor, gledatelj i djelo. On je prisutan u svakoj predstavi no u *Salonu* postaje hiperprezentan, nekaširan drugim sadržajima, postajući čak i Bermudski trokut. U čemu bi se sastojao missing link u međudodnosu za koji prejudiciramo da je jasno postavljen?

**SB:** Kada razmišljam o sebi unutar OOUR-a, jasno vidim da se ne bavim kazalištem nego onime što kazalište ne može. Da bih se mogla time baviti, moram se staviti u poziciju vlastitog djela, odnosno moram staviti djelo u poziciju gledatelja, te gledatelja u poziciju izvođača. Baveći se isključivo idejom onoga što kazalište može, bavim se rekreiranjem stvarnosti koja u nekom trenutku komentira stvarnost kako bi postala interaktivna s gledateljem. Da bi izvedba bila dovoljno stvarna, ne moramo se baviti rekreiranjem stvarnosti i komentirati je. Tu se otvara sučelje gledatelja koji ravnopravno participira u trokutu ne bi li ideja o stvarnosti zaživjela te postala izvedbena.

**MK:** Misliš li da je za takvu materijalizaciju predstave potrebna dodatna proizvodnja konteksta? Drugim riječima, na koji način ti kao autor možeš proizvesti dodatan kontekst, jer se inače dešava da jedna stranica trokuta ne bude dovoljno stabilna pa se u tom slučaju svi diskursi koji bi se trebali odvijati za vrijeme, pa čak i prije same predstave, odvijaju postfestum.

**SB:** Mislim da je čin gledanja autonoman čin, on ima svoja prava i ja ne mogu utjecati na njega. Pitanje postavljanja nečega pred autonomnog gledatelja je pitanje da li je izvedba doista mjesto afirmiranja drugačijeg i jednako slobodnog. Osobno mislim da nije, pogotovo ako izvedba koristi strategije rekreiranja stvarnosti. To olakšava čin gledanja, postaje pristupačniji i vraća jednu špicu trokuta u normalniji, stabilniji odnos s druge dvije. Ponavljajući proces, mi nikada nismo sigurni u svoju stranu trokuta. I ta mi je pozicija OK jer jedino tad mogu reći da ne želim reproducirati već se mogu baviti izvedbom zato što je ona meni jednaka nepoznanica kao što sam ja njoj. Takvo spoznavanje tvori mogućnost da špica trokuta bude jednako nestabilna kao i druge dvije. Želim reći da je gledateljska pozicija najviše definirana jer polazi iz kazališta konvencija. U nekim našim predstavama se takva pozicija gledatelja možda percipira kao najšlampavija, no trebalo bi biti suprotno - najstabilnija, jer je to veoma jasno: "ja dođem i gledam". Ali pristajanje na *dio trokuta koji visi* zahtijeva cjelovitu posvećenost gledatelja. Istodobno, on u toj poziciji ima najveću mogućnost da banalno osjeti da je živ: ne gleda reprodukciju stvarnosti, odnosno nije pozvan misliti o reproduciranom da bi mislio o stvarnosti.

we gained time that was passing. And by doing so, we raised the question of the spectator's role in that time, of the way he was participating in it, and whether he was producing a time-performance. The by-product of the show was very interactive, although not in the sense of tactile interaction. What happened was a sort of spectator's reaction to the flow of time and the way in which he dealt with the fact. What he was producing by facing the time that was there.

**MK:** I would like to sketch a sort of triangle, namely: the author, the spectator, and the work. This triangle is present in every performance, but in *Salon* it becomes hyper-present, since it is not concealed by any other content, so it even becomes a sort of Bermuda Triangle. What would be the missing link in the interrelation which we presume as clearly set?

**SB:** When I think about myself within OOUR, I can clearly see that I'm not involved in making theatre, but in making what the theatre cannot do. In order to be involved in it, I must put myself into the position of my own work, or rather, I must put the work into the position of the spectator and the spectator into the position of the performer. By dealing exclusively with the idea of what the theatre can do, I am involved in recreating the reality, which then comments upon the reality in a certain moment in order to become interactive with the spectator. But in order to make the performance real enough, we needn't recreate the reality or comment upon it. What is opening up here is an interface with the spectator that participates in the triangle on an equal footing in order to make the idea of reality alive and performative.

**MK:** Do you think that such materialization of performance needs an additional production of context? In other words, how can you produce additional context as an author, since otherwise it happens that one vertex of the triangle is not stabile enough and that all discourses that should take place during and even before the performance take place post-festum.

**SB:** I think that the act of watching the performance is an autonomous act, it has its own rights and I cannot influence it. The question of placing something before an autonomous spectator is the question of whether the performance is really a site of asserting something different and equally free. Personally I think it is not, especially if it uses the strategies of recreating the reality. It facilitates the act of watching the performance, it becomes more accessible and brings one vertex of the triangle into a more normal and stabile relationship with the other two. When we start or repeat a process, we are never sure in our side of the triangle. And that position is OK for me, since it is only then that I can say that I don't want to reproduce, I want to be involved in a performance because it is equally unknown to me as I am to it. This kind of insight makes it possible for one vertex of the triangle to be equally unstable as the other two. What I want to say is that the position of the spectator is the most defined one, since it



**MK:** OK, krenimo dalje u trokut. Predstava *White box*. Rekla bih da je to koreografija koja je apstrahirala samu sebe. Boraveći u tom prostoru, pitajući se prvo vrlo bazično "koja je sad moja funkcija" shvatila sam da je to gotovo jedan mitološki moment. Ja, dakle i gledatelj i izvođač i djelo u istoj osobi, bačeni smo u taj prapočetak.

**SB:** U *White box*-u je najradikalnija činjenica da izvedba postoji bez onoga tko izvodi, to i je osnovni koncept. Bez obzira što nema subjekta, postoji objekt koji omogućava da se izvedba dogodi odnosno da gledatelj iskustveno i doživljajem postane sâma izvedba. Tu je ukinuta funkcija subjekta koji omogućava da se nešto dogodi. Veoma jednostavno: postoji prostor - *white box*, ležaj, soundtrack, svjetlo i miris. To je konstrukt izvedbe, a na gledatelju je da kaže "moje iskustvo je izvedba" ili "ja sam izvedba". Postoji mogućnost da gledatelj promatra sebe kao izvođača, odnosno da izvođač promatra sebe kao gledatelja. Postoji ideja o nekom *set up*-u koji omogućava jedan univerzalan čin, "choreographical experience kit".

**MK:** Imam ovdje jedno urgentno pitanje vezano za sezonu 08./09. a to su metodologije umjetničkog opstanka. Često smo razgovarale o jednoj određenoj, kako si je ti nazvala, samoživosti umjetničkog bivanja. Našla sam jedan neslužbeni opis koji me je zaintrigirao a to je da samoživ zapravo znači asocijалан... Koje su tvoje metodologije umjetničkog opstanka?

**SB:** S jedne strane, to je nešto što se mora svakodnevno prokreirati. Svaki put se ispočetka moraš iznova roditi da bi opstao tj. ponovno se uvjeriti da nešto u čemu sudjeluješ zaslužuje opstanak. Ne zanima me rad koji garantira opstanak. Što više puta opstaneš, to imaš veću potrebu za stabilnim sustavom zbog tzv. zamora uvjerenja. U smislu samog rada, moram si kontinuirano pronalaziti razloge zašto ostavljam nešto na životu, tu ideju da želim raditi kazalište, ideju da budem proizvođač nekog kreativnog produkta... Ta kreativna energija može biti bilo što, nikada nitko nije rekao da to mora biti umjetnička proizvodnja, ne daj bože. S druge strane mislim da je da ta problematika jako simptomatična za našu scenu i da se intenzivno bavimo time u našim radovima. Ovim setom pitanja provociramo opstanak i ostajanje unutar samog kazališta. Na neki način, radimo kazalište ne bismo li se bavili razlozima zašto uopće radimo kazalište. Ne mislim to samo kao autoreferencijalni čin ili kao ekskluzivni dijalog s "božanskim u kazalištu", nego mislim da je taj opstanak danas postao neka vrsta mašinerije; kao što postoji zabavna i ekonomska, tako isto postoji i umjetnička mašinerija – ali isto tako i mašinerija opstanka. Kada kažem mašinerija, mislim na neki neiscrpan, samodostatan pogon koji proizvodi opstanak.

is based on a theatrical convention. In some of our performances, the position of the spectator may be perceived as the sloppiest one, but it should be the other way around, it should be the most stable one, since it is perfectly clear that "I come and watch." But to agree with the part of the triangle that is hanging loose requires full dedication on the side of any spectator. At the same time, that is where he is in the best position to feel, quite prosaically, that he is alive. He is not watching a reproduction of the reality and he is not invited to think of what is reproduced in order to think about the reality.

**MK:** Further into the triangle: *Whitebox*. I would say that it is a choreography that has abstracted itself. While being in that space and asking myself the first and very basic question of "what is my function now", I realized that it was an almost mythological moment. I was the spectator, the performer, and the work in the same person, and we were thrown back to that primordial beginning.

**SB:** In *Whitebox*, the most radical fact is that the performance exists without the one who is performing it, and that is the basic concept. Regardless of the fact that there is no subject, there is an object that makes it possible for the performance to take place and for the spectator to become the performance in terms of experience and feeling. There we abolished the function of the subject that usually makes it possible for something to happen. It is very simple: there is space – whitebox, a bed, a soundtrack, light, and scent. That is the construct of the performance and it remains with the spectator to say "my experience is the performance" or "I am the performance". There is a possibility for the spectator to see himself as the performer or for the performer to see himself as the spectator. There's that idea about a set up that makes a universal act possible.

**MK:** I have an urgent question regarding the 2008/2009 season, which is about the methodologies of artistic survival. We have often talked about a sort of egotism in artistic existence, as you termed it yourself. I have found an unofficial description that has intrigued me, namely that being egotistic actually equals being antisocial... What are your methodologies of artistic survival?

**SB:** On the one hand, it is something that you must procreate each and every day. Each time you must get reborn in order to survive, that is, to convince yourself that something and you in that something deserve to survive. I'm not interested in work that guarantees survival. The more often you survive, the more need you feel for a stable system, because of the so-called fatigue of conviction. In terms of work as such, I must continuously find reasons why I am keeping it alive, that idea that I want to do theatre, the idea that I should be the maker of a creative product... That creative energy can be anything, I mean, nobody ever said that it should be artistic production, God forbid. On the other hand, I think that the problem is very typical of our local scene and that we are intensely dealing with it in our work. With that set of questions, we provoke survival and persistence within the theatre itself. In a way, we are doing theatre in order to deal with the reasons why

**MK:** Neki tip perpetuum mobila?

Da, mislim da je on individualno jako vezan za tebe kao ljudsko biće ali i kao djelatnika, profesionalca, umjetnika, jer sva pitanja koja si postavljam kao umjetniku koji želi opstati mogu postaviti i sebi kao ljudskome biću koje želi opstati. Na kraju mogu zaključiti da se ne bavim metodologijom opstanka unutar umjetničke proizvodnje, već metodologijom opstanka u životu. Znači, ne samoživost kao asocijalnost određenog ljudskog ili profesionalnog postupka, nego neuništiva ideja da se bavim prividom. To mogu povezati s time da se bavim kazalištem kao nekim nosiocem privida. Mi se kroz naš rad, ne utemeljeno u teoriji i filozofiji, nego vrlo intuitivno, želimo baviti onim što kazalište ne može, ne smije. Odnosno time da iziđe iz polja privida u polje u kojem je, malo poetično, lakše odustati od opstanka i borbe za opstojanjem. Kad kažem privid ne mislim na fikciju.

**MK:** I na kraju, fokus u budućnost: koje bi potrebe htjela ispuniti?

Vrlo pragmatično: neki novi početak. Mislim da tek kada neke ideje postanu dio konvencije, otvaraju mogućnosti za nove. Kada neke sadašnje progresivne odnosno radikalne ideje ili akcije postanu dio konvencije, nove će akcije biti oplemenjene nekom opozicijskom idejom. Zanima me što će se desiti kada neke naše ideje ili akcije postanu dio konvencije, što slijedi... Također, moju maštu stimulira pitanje što će to stvoriti nova generacija odnosno opozicija spram konvencija. Tu se dešava jedna politička, estetska, umjetnička, ideološka hibridizacija: kada nešto što je bilo opozicija postane dio pozicije. Vraćamo se i na pitanje privida, opstanka... sve je to začahureno u jednu jednadžbu. Postoji citat koji otprilike glasi ovako: "Činjenica da si živ je argument, dokaz da ništa nije dovršeno, da tek treba biti dovršeno." Želim da nešto nastavi stimulirati moje maštanje o budućnosti nekih novih aktera.

we do theatre at all. I don't mean this only as a self-referential act or an exclusive dialogue with the "divine in the theatre"; I think that survival has become a sort of machinery today, and just like there are the machinery of entertainment and the machinery of economy, there is the machinery of art – and certainly also the machinery of survival. When I speak of that machinery, I'm referring to an inexhaustible, self-sufficient device that produces survival.

**MK:** A sort of perpetuum mobile?

Yes. I think that it is closely connected to us individually, as human beings, but also as workers, professionals, or artists. All these questions that I put to myself as an artist who wants to survive, I can also put to myself as a human being that wants to survive. Finally, I can conclude that I'm not dealing with the methodology of survival within the artistic production, but rather with the methodology of survival in life. In other words, it is not egotism as the antisocial aspect in a human or professional procedure, but the indestructible idea that I'm dealing with a phantasm. I can relate it to the fact that I'm doing theatre, which is the carrier of phantasms. In our work, we do not base ourselves on theory and philosophy, but rather on intuition, we want to see what the theatre can't do or shouldn't do. We are stepping out of the field of phantasms into the field in which it is, rather poetically, easier to give up on survival and fighting for survival. When I speak of phantasms, I do not mean fiction.

**MK:** And finally, what will be your focus in the future? Which needs would you like to fulfil?

Very pragmatically, it would be a new beginning. I think that it is only now, when some ideas have become part of the convention, that a possibility is opening for new ones. When some ideas or actions that are now considered progressive or radical become part of the convention, new actions will be fertilized with an opposing idea. I'm interested in what will happen when some of our ideas or actions become part of the convention, what will come next... Besides, my fantasy is stimulated by the question of what the new generation will produce, or rather what their opposition will consist in with respect to the conventions. That is a place of political, aesthetic, and artistic ideological hybridization. When something that used to be opposition becomes part of the position. And that brings us back to the question of phantasms and survival... All that is cocooned in a single equation. There is a quotation that says, approximately: "The fact that you're alive is a proof that nothing has been completed. That it remains to be completed." I want something to keep stimulating my fantasy about the future.



**Ric Allsopp** je suosnivač i jedan od urednika časopisa Performance Research, međunarodne kvartalne publikacije za suvremenu izvedbu (London & New York: Routledge, Taylor & Francis). Trenutno uređuje tematski broj časopisa Performance Research pod naslovom "Transplantations" (2009.) zajedno s umjetnikom i filmskim redateljem Phillipom Warnellom, a nedavno je uređivao i broj "On Choreography" (2008.) s Andréom Lepeckijem, kao i "Lexicon" časopisa kao doprinos izložbi Documenta XII (2007.). Gostujući je profesor na ustanovama Hochschulübergreifendes Zentrum Tanz (HZT) i Universität der Künste u Berlinu (MA seminar o autorstvu u solo plesu), kao i na i na ArtEZ-u u Arnheimu (MA seminar o koreografiji).

**Ric Allsopp** is a co-founder and joint editor of Performance Research, a quarterly international journal of contemporary performance (pub. London & New York: Routledge, Taylor & Francis). He is currently editing an issue of Performance Research on "Transplantations" (2009) with the artist and film-maker Phillip Warnell and has recently edited "On Choreography" (2008) with André Lepecki and, as a contribution to Documenta XII (2007), the Performance Research "Lexicon". He is a Visiting Professor at HZT/ University of the Arts, Berlin (MA in Solo-Dance-Authorship) and at ArtEZ, Arnhem (MA in Choreography).

**Franz Anton Cramer** je suradnik na Collège international de philosophie u Parizu i gostujući profesor na Međusveučilišnom odsjeku za ples u Berlinu. Osim opsežne aktivnosti kao predavač i kritičar, uključen je u federalni projekt za Plesnu baštinu, koji je pokrenuo Tanzplan Deutschland.

**Franz Anton Cramer** is Fellow at the Collège international de philosophie in Paris and visiting Professor at the Inter-University Dance Department in Berlin. Besides an extensive activity as lecturer and critic, he is involved in the federal Dance Heritage project launched by Tanzplan Deutschland.

**Bojana Cvejić** je autorica performansa, teoretičarka, dramaturginja i izvođačica na području suvremenog plesa i izvedbe. Objavljuje tekstove o izvedbenim umjetnostima i glazbi u filozofskim časopisima, magazinima i antologijama, a autorica je i dviju knjiga, od kojih je najnovija *Beyond the Musical Work: Performative practice* (IKZS, Beograd 2007.). Od 1999. razvija kazališnu praksu u suradnji s Janom Ritsemom (npr. *TODAYulyssees*, 2000.), a surađivala je i sa X. Le Royem, E. Salamon, M. Ingvarsten i drugima. Njezin izvedbeni rad uključuje i režiju pet eksperimentalnih opernih performansa, od kojih je najnoviji Mozartov *Don Giovanni* (BITEF, Beograd). Bojana Cvejić predaje u sklopu nekoliko europskih obrazovnih programa (npr. P.A.R.T.S. u Bruxellesu), a od rujna 2009. i u sklopu M.A. programa Kazališnih studija na Sveučilištu u Utrechtu. Organizirala je i nekoliko neovisnih platformi za teoriju i praksu performansa: TkH Centar u Beogradu, PAF (performingARTSforum u St. Ermeu, Francuska) i 6MONTHS1LOCATION (CCN u Montpellieru). Trenutno radi na doktorskoj disertaciji ("Performance after Deleuze: Creating 'Performative' Concepts in Contemporary Dance in Europe") u Centru za istraživanje moderne Europske filozofije na Sveučilištu Middlesex u Londonu.

**Bojana Cvejić** is performance maker, theorist, dramaturge, and performer working in the field of contemporary dance and performance. She has published in performing arts, music, philosophy journals, magazines, and anthologies and is author of two books, most recently *Beyond the Musical Work: Performative practice* (IKZS, Belgrade 2007). With Jan Ritsema she has developed a theatre practice since 1999 (a.o. *TODAYulyssees*, 2000), and has collaborated with X. Le Roy, E. Salamon, M. Ingvarsten a.o. Her own performance work includes the direction of five experimental opera performances, most recently Mozart's *Don Giovanni* (BITEF, Belgrade). Cvejić teaches in a number of European educational programmes (e.g., P.A.R.T.S. in Brussels), and since September 2009 in the M.A. programme in Theatre Studies, Utrecht University. She has organized several independent platforms for theory and practice in performance: TkH Centar (=Walking Theory Center in Belgrade), PAF (performingARTSforum in St. Erme, France), 6MONTHS1LOCATION (CCN in Montpellier). She is currently writing her Ph.D. dissertation ("Performance after Deleuze: Creating 'Performative' Concepts in Contemporary Dance in Europe") at the Centre for Research in Modern European Philosophy at Middlesex University in London.

**Oliver Frlić** je kazališni redatelj koji živi i radi u Zagrebu. Režirao je drame u suradnji s većim kazališnim kućama, ali i s neinstitucionalnim inicijativama u Hrvatskoj i inozemstvu, a njegove produkcije uključuju drame u rasponu od adaptacija klasičnih drama (Eshilova *Sedmorica protiv Tebe* ili Euripidove *Bakhe*) do suvremenih drama poput *Fedrine ljubavi* Sarah Kane i drama za djecu poput *Blizanaca* Ericha Kästnera i *Guliverovih putovanja* Jonathana Swifta. Njegov rad karakterizira konceptualan pristup koji preispituje unaprijed postavljene ideje o glumi, režiji i postavljanju drame općenito. Njegova produkcija *Dantonove smrti* Georga Büchnera igrana je na francuskom, unatoč činjenici da nijedan od izvođača nije poznavao jezik, a jedna od

Frlićevih najnovijih produkcija bila je simultana inscenacija *Smrti u Veneciji* Thomasa Manna i opere *Didona i Eneja* Henryja Purcella s istim izvođačima na dvije različite pozornice. Frlić je direktor Centra za dramsku umjetnost u Zagrebu i član uredničkog vijeća časopisa *Frakcija*. Utemeljio je obrazovni projekt Autoceste znanja, koji razvija i primjenjuje nove obrazovne modele.

**Oliver Frlić** is a theatre director who lives and works in Zagreb. He has directed plays in collaboration with both major theatre houses and non-institutional initiatives in Croatia and abroad, and his productions include plays ranging from adaptations of classical drama such as Aeschylus' *Seven Against Thebes* or Euripides' *Bacchae*, to contemporary plays such as Sarah Kane's *Phaedra's Love*, and plays for children such as Erich Kästner's *Twins* and Jonathan Swift's *Gulliver's Travels*. His work is characterised by a conceptual approach that tests the preconceived notions of acting, directing, and staging the play in general. His production of Georg Büchner's *Danton's Death* was performed in French, despite the fact that none of the performers knew the language, and one of his most recent productions was the simultaneous staging of Thomas Mann's *Death in Venice* and Henry Purcell's *Dido and Aeneas* with the same performers on two different stages. He is a director of Center For Drama Art Zagreb and member of editorial board of journal Frakcija. He founded educational project Highways Of Knowledge which develops and implements new educational models.

**Samo Gosarić** (1979.) je autor i umjetnik na području izvedbenih umjetnosti. U svojim studijama i umjetničkim projektima osobito se bavi slovenskom avangardom: diplomirao je radom o pjesništvu i vizualnoj poetici skupine OHO (Filozofski fakultet Sveučilišta u Ljubljani, 2006.), a zatim je bio pomoćnik redatelja kazališne rekonstrukcije slovenske avangardne predstave *Pupilija, papa Pupilo pa Pupilčki*, koju je režirao Janez Janša (Emil Hrvatini) (Maska Ljubljana, 2006.) i dramaturg obrade *Spomenika G*, predstave iz sedamdesetih godina koju je također režirao Janez Janša (Emil Hrvatini) (Maska Ljubljana, 2009.). U novije vrijeme istražuje teorijske tekstove skupine OHO i preispituje te obrađuje hodajuće performanse iz šezdesetih i sedamdesetih godina, iz nekadašnje Jugoslavije te jugoistočne i istočne Europe (kao dio MA istraživanja s mentoricom Bojanom Kunst). U lipnju 2009. debitirao je kao redatelj plesne predstave koja odaje počast jednom slovenskom neo-avangardnom vizualnom pjesniku: *Komad za Matjaža Hanžeka*. Kao pomoćnik redatelja također je surađivao na kazališnom projektu *Fake-It!* (2007.) Janeza Janše i uličnoj akciji *Blank\_Protest* (2008.) Vlade G. Repnika i Martine Ruhsam. Gosarić također piše plesne i kazališne recenzije za dnevni list Večer, a bio je i urednik dvaju festivalskih novina (Mladi levi, 2007.; City of Women, 2008.).

**Samo Gosarić** (1979) is a writer and an artist in the field of performing arts. In his studies and art projects, he deals especially with the Slovene neo-avantgarde: he graduated with a paper on the poetry and visual poetry of the OHO group (Faculty of Arts, University of Ljubljana, 2006) and was assistant director of a theatre reconstruction of the Slovene neo-avantgarde performance *Pupilija, papa Pupilo and the Pupilceks* directed by Janez Janša (Emil Hrvatini) (Maska Ljubljana, 2006) and dramaturge of another reenactment of 70s performance *Monument G* directed by Janez Janša (Emil Hrvatini) (Maska Ljubljana, 2009). Currently, he is exploring theoretical texts by the OHO group and examining and reenacting walking performances of the 1960s and 1970s, from former Yugoslavia and Southeast and Eastern Europe (as part of his MA studies with mentor, Bojana Kunst, PhD). In June 2009 he made his director's debut with a dance performance, a homage to Slovene neo-avant-garde visual poet, *A piece for Matjaž Hanžek*. As assistant director, he also cooperated in the theatre project *Fake-It!* (2007) by Janez Janša and street action *Blank\_Protest* (2008) by Vlado G. Repnik and Martina Ruhsam. He writes dance and theatre reviews for the daily Večer and was editor of two festival newspapers (Mladi levi, 2007.; City of Women, 2008.).

**Sanja Iveković** rođena je 1949. u Zagrebu. Od 1968. do 1971. studirala je grafiku na Likovnoj akademiji u Zagrebu, a od 1973. bavi se videom. Živi i radi u Zagrebu. Njezina umjetnička produkcija obuhvaća čitav spektar medija poput fotografije, performansa, videa i instalacija. Polazište njezina rada bila je (i ostalo do danas) vlastita ličnost i vlastiti život – a stavljajući tu temu u širi kontekst, i položaj žena u našem vremenu i društvu. Na hrvatskoj umjetničkoj sceni bila je prva umjetnica koja se prozvala feminističkom umjetnicom. Predaje na Centru za ženske studije u Zagrebu od njegova osnivanja 1994. i osnivačica je Elektro – Centra za žensku umjetnost u Zagrebu.

**Sanja Iveković**, born in 1949 in Zagreb (HR); 1968–1971 studied graphics at the Academy of Fine Arts, Zagreb; since 1973 works with video. Lives in Zagreb, Croatia. Her art production spans a range of media such as photography, performance, video and installations. The point of departure of her work was (and has remained until today) her own person, her own life – and by putting

this theme into a broader context - the situation of women in our time and society. On Croatian art scene she was the first woman artist who called herself a feminist artist. She lectures at the Centre for Women's Studies in Zagreb since its beginnings in 1994 and is a founder of Electra – The Women Arts Center, Zagreb.

**Janez Janša** je autor, izvođač i redatelj interdisciplinarnih predstava poput *Miss mobile*, *Svi smo mi Marlene Dietrich* for – *Zabava za vojnike u mirovnim misijama* (s Ernom Omarsdottir), *Pupilija*, *papa Pupilo* pa *Pupilčki – rekonstrukcija*, *Slovensko narodno kazalište i Life [in progress]*. Njegovi vizualni radovi uključuju *Begunsko taborište za državljane prvoga sveta* (s Peterom Senkom) i *Name Readymade* (s Janezom Janšom i Janezom Janšom). Njegov rad ima snažnu kritičku i političku dimenziju, a usredotočen je na odnos umjetnosti i društvenopolitičkog konteksta. Janša je autor knjige o Janu Fabreu (*Jan Fabre - La Discipline du chaos, le chaos de la discipline*, Armand Colin, Pariz 1994.; također objavljena na nizozemskom, talijanskom i slovenskom) i bio je glavni urednik časopisa za izvedbenu umjetnost MASKA od 1999. do 2006. Također je direktor MASKE, Zavoda za založniško, kulturno in producentsko dejavnost u Ljubljani.

**Janez Janša** is author, performer and director of interdisciplinary performances, a.o. *Miss mobile*, *We are all Marlene Dietrich* for – *Performance for soldiers in peace-keeping missions* (with Erna Omarsdottir), *Pupilija*, *papa Pupilo* and the *Pupilceks – reconstruction*, *Slovene National Theatre and Life [in progress]*. His visual works include a. o. *Refugee Camp for the First World Citizens* (with Peter Senk) and *Name Readymade* (with Janez Janša and Janez Janša). His work contains strong critical and political dimension and it is focused on the relation between art and social and political context. He is author of the book on Jan Fabre (*Jan Fabre - La Discipline du chaos, le chaos de la discipline*, Armand Colin, Paris 1994; published in Dutch, Italian and Slovene as well) and has been editor in chief of MASKA, performing arts journal from 1999 to 2006. He is the director of MASKA, institute for publishing, production and education, based in Ljubljana, Slovenia.

**Marko Kostanić** rođen je 1984. u Splitu. Trenutno živi i radi u Zagrebu, gdje studira dramaturgiju na Akademiji dramskih umjetnosti.

**Marko Kostanić** was born in 1984 in Split. Currently lives and works in Zagreb, where he studies dramaturgy at the Academy of Dramatic Art.

**Marjana Krajač** je koreografkinja, autorica i plesačica. Plesnu edukaciju započela je na Školi suvremenog plesa "Ana Maletić" u Zagrebu, a diplomirala je na Akademiji izvedbenih umjetnosti u Berlinu. Studirala je također teologiju i religijske znanosti na Sveučilištu Humboldt u Berlinu. Dobitnica je stipendije za DanceWEB Europe, Mobile Academy Berlin i "Enhanced danceWEB Europe Contemporary Dance Coproduction Programme". U projektima *Choreographers' Venture* te *Everyday Heroes/Extern Sources* surađivala je s Mårtenom Spångbergom i Meg Stuart. Autorica je brojnih koreografskih i istraživačkih radova. Živi i radi u Zagrebu, gdje je osnovala proizvodni kolaborativ Sodaberg. [www.sodaberg.hr](http://www.sodaberg.hr)

**Marjana Krajač** is choreographer, author, and dancer. She was trained at the School for Contemporary Dance "Ana Maletić" in Zagreb and graduated from the Academy of Performing Arts in Berlin. She also studied theology and comparative religions at Humboldt University, Berlin. Her scholarships include DanceWEB Europe, Mobile Academy Berlin, and "Enhanced danceWEB Europe Contemporary Dance Coproduction Programme". In *Choreographers' Venture* and *Everyday Heroes/Extern Sources*, she collaborated with Mårten Spångberg and Meg Stuart. Krajač is the author of numerous choreographic productions and research studies. She lives and works in Zagreb, where she has founded the Sodaberg collaborative. [www.sodaberg.hr](http://www.sodaberg.hr)

**Bojana Kunst** je filozofkinja, dramaturginja i teoretičarka performansa. Radi kao znanstvena suradnica na Sveučilištu u Ljubljani i predaje na Univerzi na Primorskem. Članica je uredničkog vijeća časopisa Maska, Amfiteater i Performance Research. Objavljivala je u brojnim časopisima i drugim publikacijama. Predavala je na više europskih sveučilišta.

**Bojana Kunst** is a philosopher, dramaturge, and performance theoretician. She is working as a researcher at the University of Ljubljana and teaches at the University of Primorska. She is a member of the editorial board of Maska Magazine, Amfiteater and Performance Research. Her essays have appeared in numerous journals and publications and she has thought and lectured extensively in Europe.

**Astrid Peterle** je teoretičarka performansa, povjesničarka umjetnosti, autorica i kustosica, a živi i radi u Beču. Njezina područja interesa uključuje izvedbenu umjetnost, suvremeni ples, fotografiju i feminističku teoriju, a njezinu doktorsku disertaciju pod naslovom "Subversive? Political

Potentials of Body-Representations: Claude Cahun, Marcel Moore, Karen Finley and Mette Ingvartsen" sponzorirala je Austrijska akademija znanosti. Bila je gostujući znanstvenik na FU u Berlinu i Tisch School of the Arts na Sveučilištu u New Yorku. Suraduje s brojnim lokalnim i međunarodnim umjetnicima, među kojima su Oleg Soulimenko, Anja Manfredi i Doris Stelzer. Godine 2009. autorica je i jedna od kustosa serije izložaba pod nazivom "Performance in Image and in Media Transfer" u Fotogalerie Wien.

**Astrid Peterle** is a performance theorist, art historian, author and curator based in Vienna. Her research interests are performance art, contemporary dance, photography and feminist theory. Her PhD-thesis "Subversive? Political Potentials of Body-Representations: Claude Cahun, Marcel Moore, Karen Finley and Mette Ingvartsen" was funded by the Austrian Academy of Sciences. She was a visiting scholar at the FU Berlin and the Tisch School of the Arts/ New York University. Collaborations with national and international artists, e.g. Oleg Soulimenko, Anja Manfredi, Doris Stelzer. In 2009 she is the author and co-curator for the exhibition-series "Performance in Image and in Media Transfer" at the Fotogalerie Wien.

**Helmut Ploebst** studirao je povijest komunikacija i umjetnosti na Sveučilištu u Beču, a doktorirao je s disertacijom "Art Ideology in Visuals Arts in Vienna 1918-1938". Od 1986. objavljuje u raznim časopisima kao urednik i autor. Djeluje kao samostalni kritičar sa žarištem na plesu i performansu od 1996., objavljujući u Austriji i inozemstvu. Također je samostalni plesni kustos, predavač i znanstvenik te suraduje u različitim laboratorijima i na kustoskim projektima. Od 2004. godine predaje teoriju izvedbe na Institutu za plesnu umjetnost Privatnog sveučilišta Anton Bruckner u Linzu. Osnivač je i glavni urednik mrežne stranice CORPUSA – bečkog internetskog časopisa za ples, koreografiju i performans: [www.corpusweb.net](http://www.corpusweb.net).

**Helmut Ploebst** studied Communications and Art History at the University of Vienna/Austria. PhD after a thesis about "Art Ideology in Visuals Arts in Vienna 1918-1938". Since 1986, he has been publishing in different periodicals as editor and author. Free-lance critic with major focus on dance/performance since 1996, publishing in Austria and internationally. Free lance dance curator, lecturer and researcher in different laboratories and curated projects. Since 2004, Helmut Ploebst has been teaching Performance Theory at the Institute for Dance Arts of Anton Bruckner Privatuniversität, Linz. Founder and person responsible for the editing of the website CORPUS – internet magazin für tanz, choreografie, performance/Vienna [www.corpusweb.net](http://www.corpusweb.net).

**Sonja Pregrad** je plesačica. Studirala je na European Dance Development Centre i na School for New Dance Development u Amsterdamu. U svom radu koristi, te podučava improvizaciju/pokret/glas/pismo/likovnu umjetnost. Suradivala je sa Magpie company.

**Sonja Pregrad** is a dancer. She studied at the European Dance Development Centre and School for New Dance Development in Amsterdam. Works with and teaches improvisation/ movement/ voice/ writing/ visual art. Has been collaborating with Magpie company.

**Domenico Quaranta** je kritičar i kustos za suvremenu umjetnost. Njegova istraživanja usredotočena su na utjecaj suvremenih tehnološko-socijalnih procesa na umjetnost, s osobitim fokusom na umjetnosti u umreženim prostorima, od interneta do virtualnih svjetova. Kao umjetnički kritičar redovito piše za časopis *Flash Art*, a njegovi eseji, recenzije i intervjui objavljavani su u brojnim časopisima, novinama i na mrežnim portalima. Njegova prva knjiga pod naslovom *NET ART 1994-1998: La vicenda di Ada's web* objavljena je 2004. Također je uređivao, zajedno s Matteom Bittantijem, knjigu *GameScenes. Art in the Age of Videogames* (Milano, listopad 2006.), a svoj je doprinos dao i brojnim drugim knjigama i publikacijama. Bio je kustos brojnih izložaba, uključujući *Conessioni Leggendarie. Net.art 1995-2005* (Milano, 2005.); *GameScenes* (Torino, 2005.); *Radical Software* (Torino, 2006.); *Holy Fire. Art of the Digital Age* (Bruxelles, 2008.); *For God's Sake!* (Nova Gorica, 2008.); *RE:akt! | Reconstruction, Re-enactment, Re-reporting* (Bukurešt – Ljubljana – Rijeka, 2009.); *Expanded Box* (ARCO Art Fair, Madrid, 2009.); *Hyperlucid* (Praški bijenale, 2009.). Predaje u inozemstvu i podučava "Net Art" na Akademiji Brera u Milanu. [www.domenicoquaranta.net](http://www.domenicoquaranta.net).

**Domenico Quaranta** is a contemporary art critic and curator. He focuses his research on the impact of current techno-social developments on the arts, with a specific focus on art in networked spaces, from the internet to virtual worlds. As an art critic, he is a regular contributor to *Flash Art* magazine; his essays, reviews and interviews have appeared in many magazines, newspapers and web portals. His first book, titled *NET ART 1994-1998: La vicenda di Ada's web*, was published in 2004; he also co-edited, together with Matteo Bittanti, the book *GameScenes. Art in the Age of Videogames* (Milan, October 2006) and contributed to a number of books and publications. He curated and co-curated a number

of exhibitions, including: *Conessioni Leggendarie. Net. art 1995-2005* (Milan 2005); *GameScenes* (Turin 2005); *Radical Software* (Turin 2006); *Holy Fire. Art of the Digital Age* (Bruxelles 2008); *For God's Sake!* (Nova Gorica, 2008); *RE:akt! | Reconstruction, Re-enactment, Re-reporting* (Bucharest – Ljubljana – Rijeka 2009); *Expanded Box* (ARCO Art Fair, Madrid 2009); *Hyperlucid* (Prague Biennial, Prague 2009). He lectures internationally and teaches "Net Art" at the Accademia di Brera in Milan. [www.domenicoquaranta.net](http://www.domenicoquaranta.net).

**Tanja Vrvilo** diplomirala je glumu na Akademiji dramskih umjetnosti u Zagrebu, a trenutno je na poslijediplomskim studijima na zagrebačkom Filozofskom fakultetu. Djeluje kao izvođačica, filmska kustosica (*Vizualni kolegij* s Petrom Milatom – MAMA, brojne retrospektive japanskog filma, *Japanska jeza* i *Interaktivni film* – Motovun FF, *Politike filmskih slika* – Mediteranski Festival Split, *Filmski modusi koreografije* – CDU-EDA, *Oni koji nestaju* – konferencija Solidarnost, Rijeka) i teoretičarka. Osnivačica je i umjetnička direktorica projekta *Filmske mutacije: Festival nevidljivog filma*. Kao suautorica i izvođačica radi s Bacačima sjenki (*Ekspozicija*), Zlatkom Burićem (*Knjiga mrtvih*) i Damirrom Bartolom Indošem (*Kineski rulet, Vilovanje, Zeleno, zeleno, Teretni čovjek, Anti Edip: Anarhizam* i *shizofonija*).

**Tanja Vrvilo**, graduated acting from the Academy of Dramatic Arts, University of Zagreb. Currently enrolled in a postgraduate programme at the Faculty of Philosophy. Active as a performer, film curator (*Visual Collegium* with Petar Milat at MAMA, several programmes on Japanese cinema, *J-horror and Interactive Cinema* at Motovun FF, *Politics of Film Images* at the Mediterranean FF, *Cinematic Modes of Choreography* programmes for CDU-EDA, *Those who disappear* at the Conference on Solidarity in Rijeka), and theoretician. Vrvilo is the founder and art director of *Film Mutations: The Festival of Invisible Cinema*. As co-author and performer, she has collaborated with the Shadow Casters (*Exposition*), Zlatko Burić (*Book of Death*) and Damir Bartol Indoš (*Chinese Roulette, Vilovanje, Green Green, Weight Man, Anti-Oedipus: Anarchism and Shizophrenia*).





# frakcija

Časopis za izvedbene umjetnosti / Performing Arts Journal  
No. 51/52, jesen/autumn 2009.

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This journal issue is a special collaboration between  
tanzjournal and Frakcija Performing Arts Journal in the  
framework of the "What To Affirm? What To Perform?"  
platform, a cooperation of Allianz Kulturstiftung, Centre for  
Drama Art Zagreb, Centrul Național al Dansului Bucuresti,  
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Printera grupa d.o.o.

## NASLOVNICA / COVER

Tomislav Gotovac: *Sto*, Muzički bijenale/Music biennale  
1979., Čovjek i prostor, 1981, photo: Zora Cazi-Gotovac i  
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